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SECTION
THREE



ARTISTIC
COUNTRY-
SEATS

COTTAGE VILLA
CLUB-HOUSE



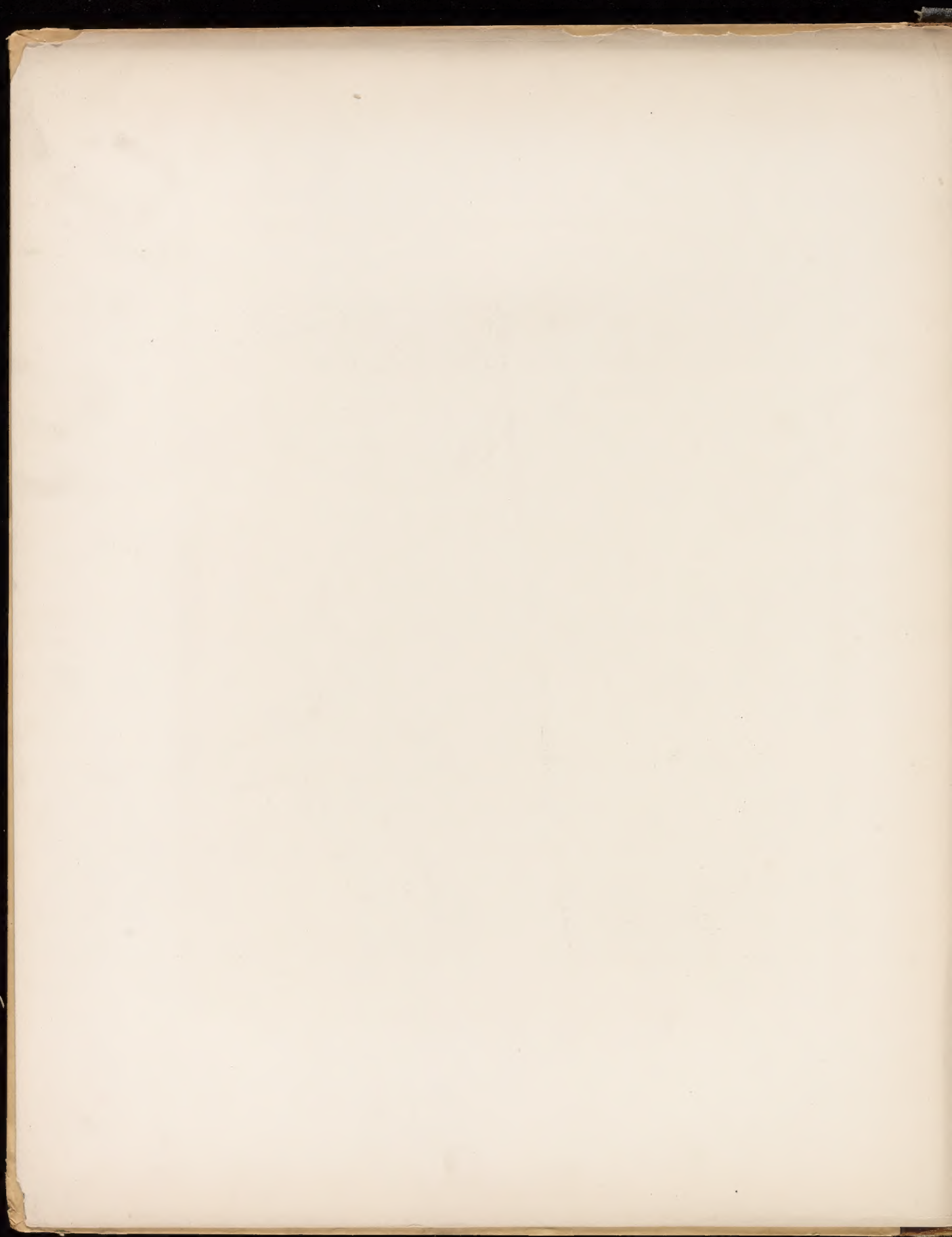
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Vol II



NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN

RESIDENCE OF MR. FREDERICK DRISCOLL





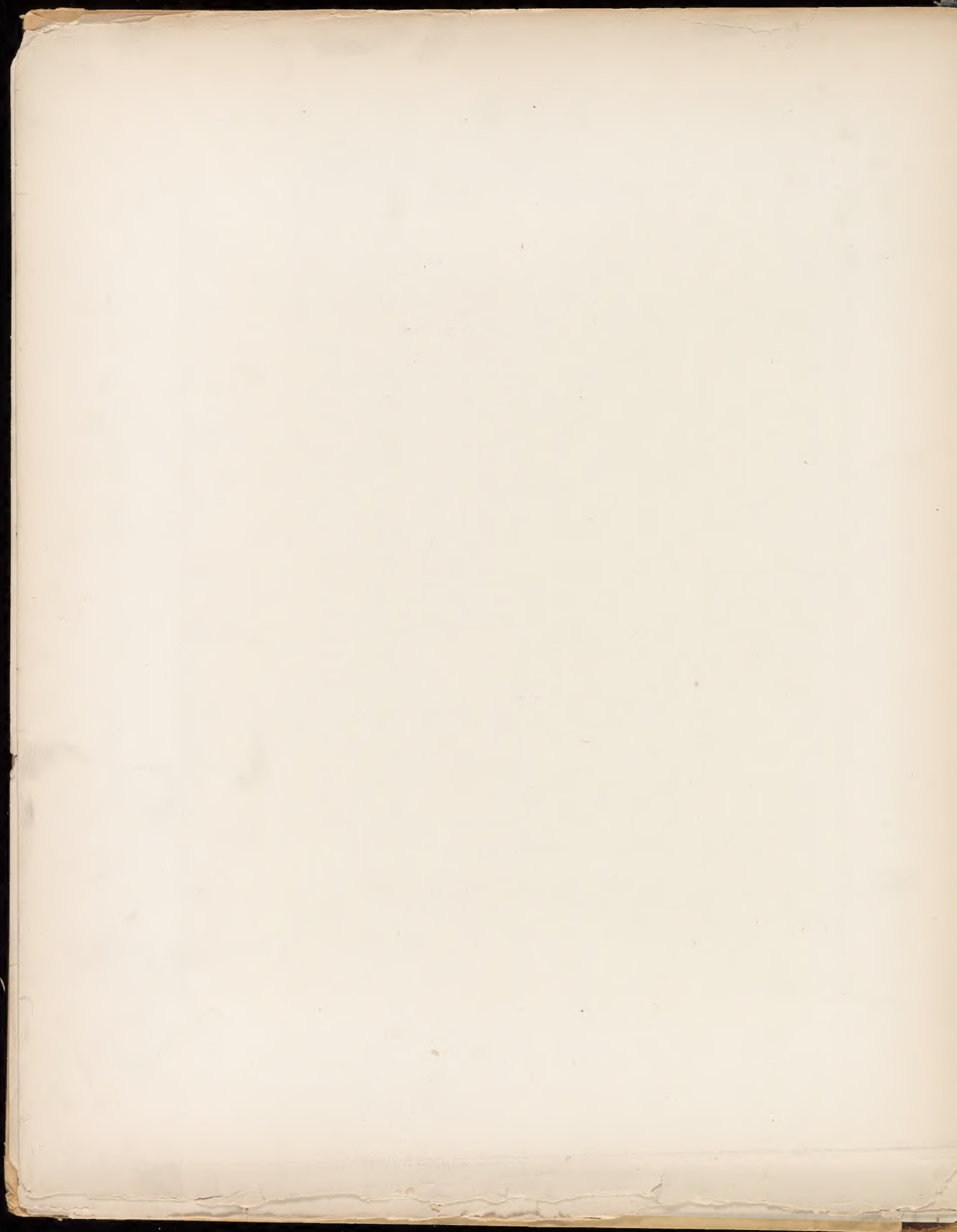
NEW YORK SCHOOL OF ART AND
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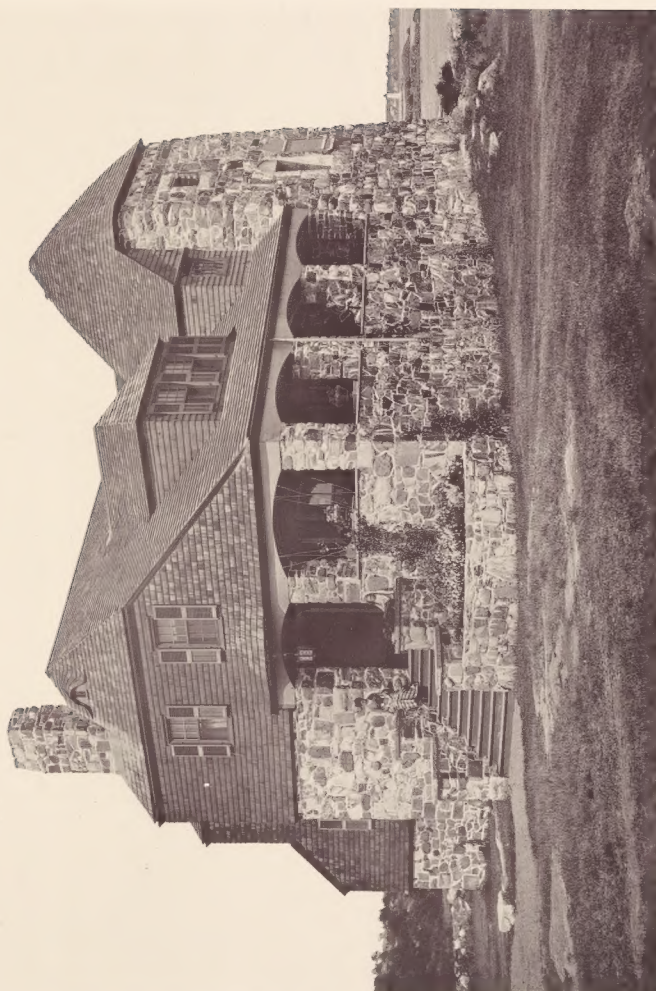
RESIDENCE OF MR. SYLVESTER T. EVERETT.





NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN



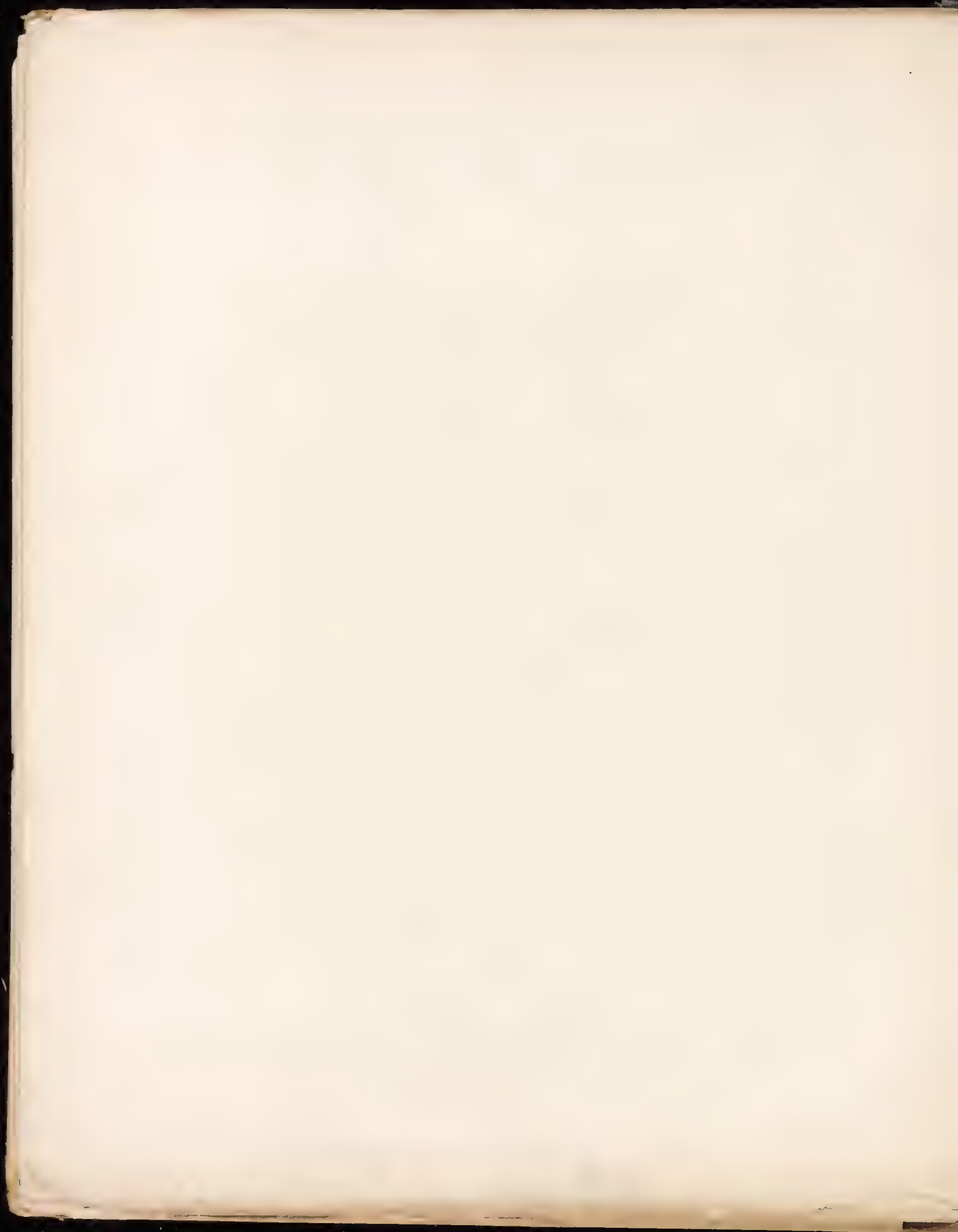


NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN

RESIDENCE OF MR. E. C. STEDMAN.





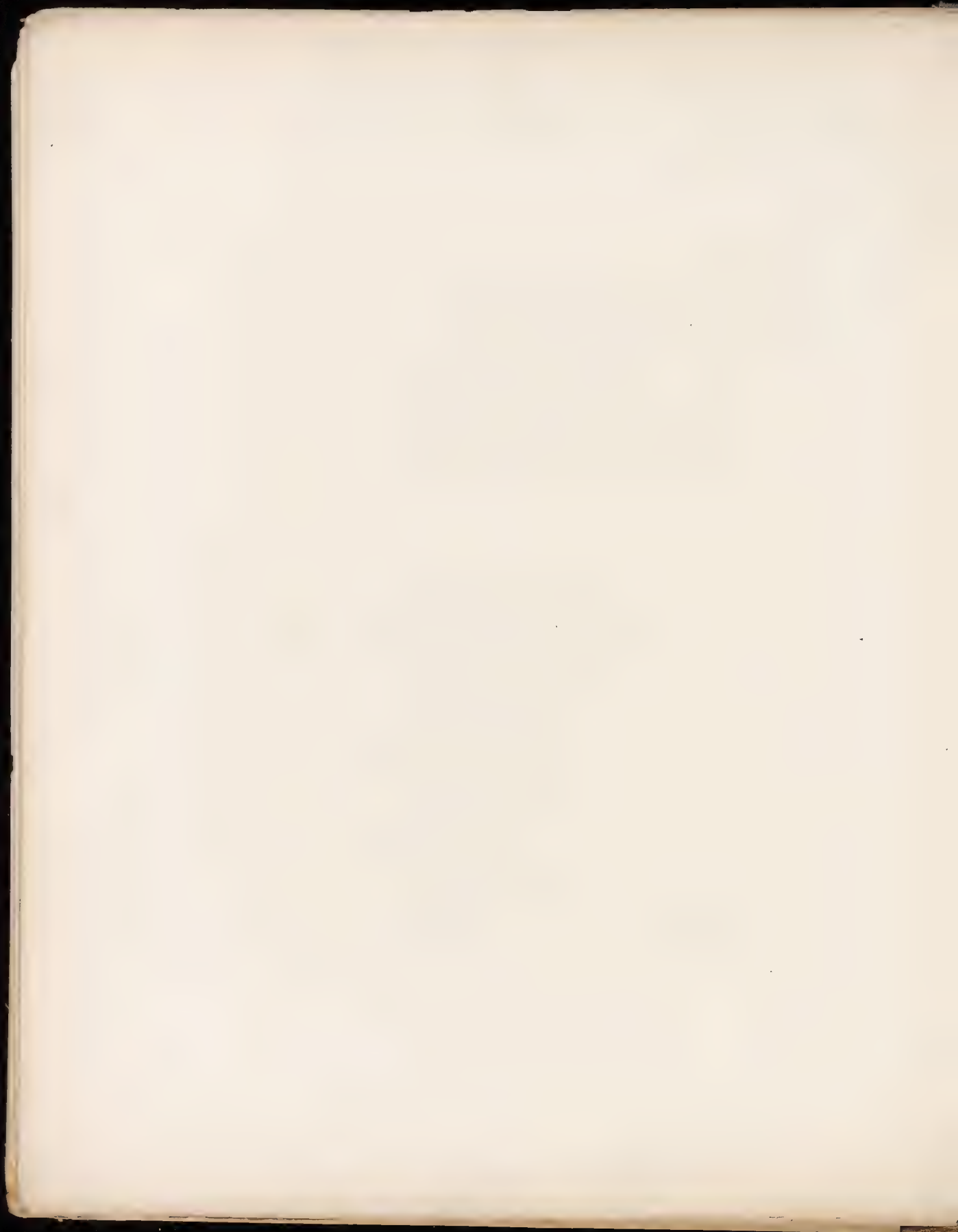








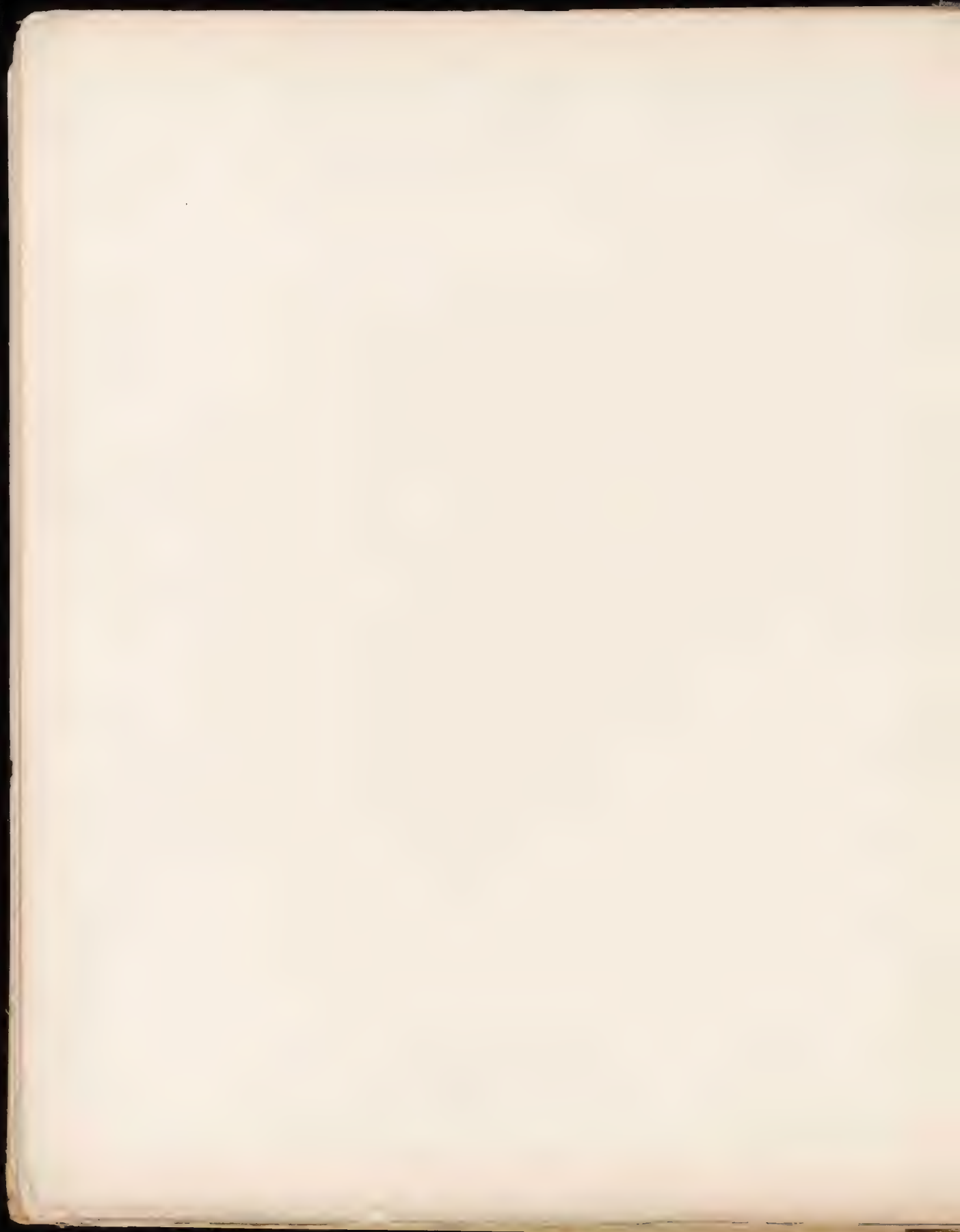
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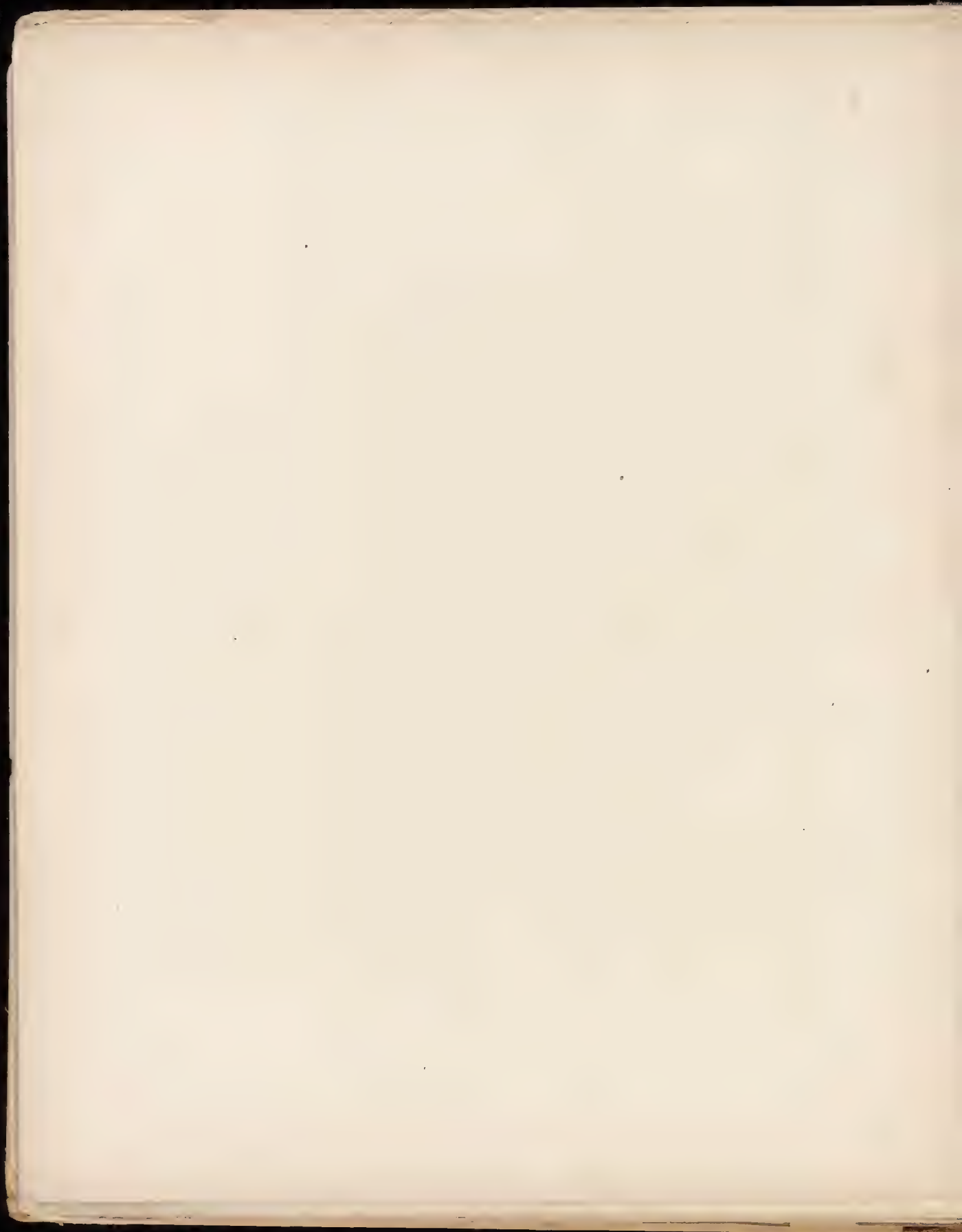








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DESIGN FOR WOMEN





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DESIGN FOR WOMEN





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DESIGN FOR WOMEN



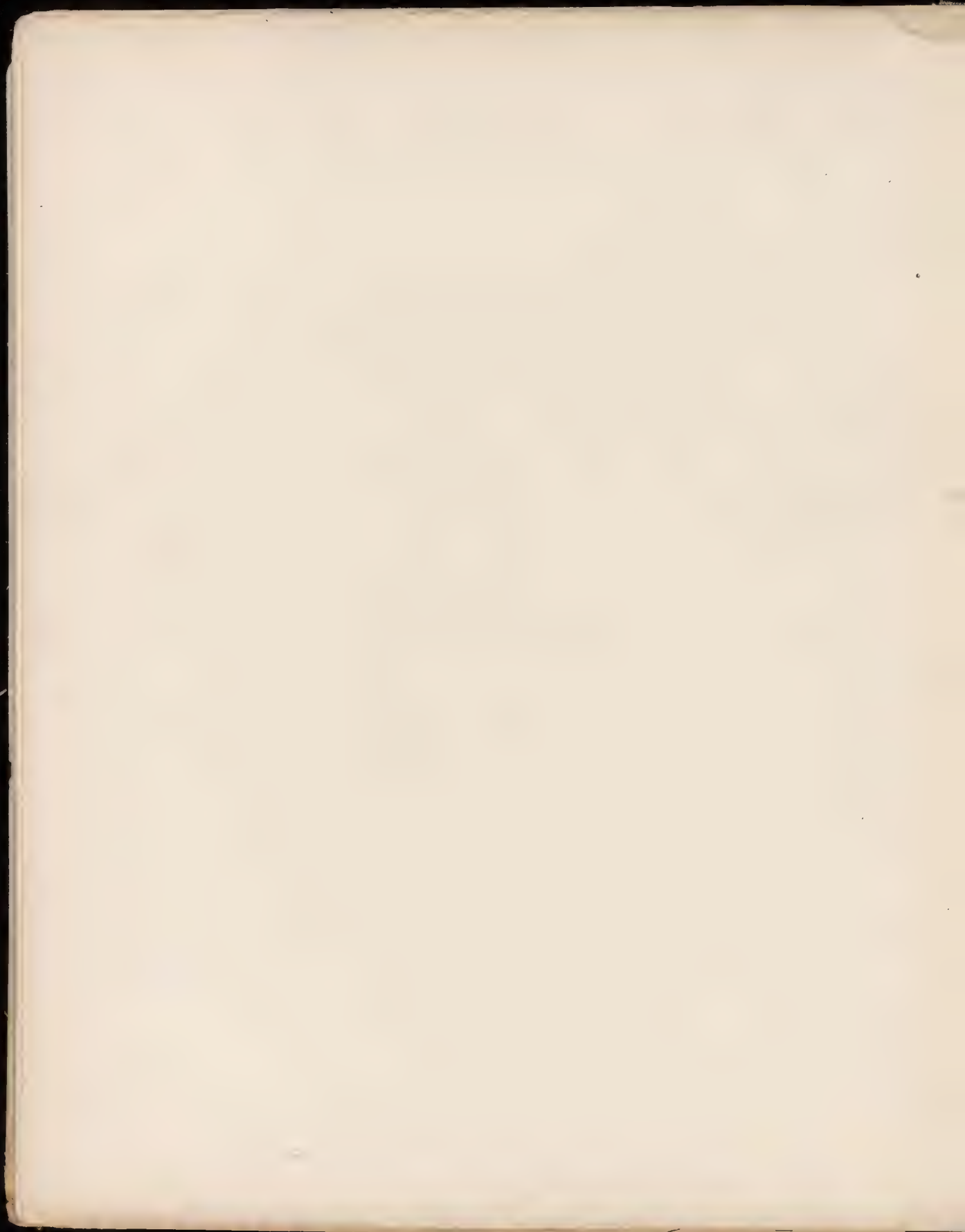


NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN





NEW YORK
 DEAN'S AND WALKER



LIST OF PLATES

SECTION THIRD

MR. JAMES HOPKINS SMITH'S HOUSE, ✓	Portland, Me.
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MR. A. G. FOSTER'S HOUSE, ✓	St. Paul, Minn.
MR. POTTER PALMER'S HOUSE,	Chicago, Ill.
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MR. HENRY L. LAW'S HOUSE, ✓	Cincinnati, O. ✓
DR. J. H. SALISBURY'S HOUSE,	Cleveland, O. ✓
MR. N. S. POSSONS'S HOUSE, ✓	Cleveland, O.
✓ MR. ALBERT NETTER'S HOUSE, ✓	Cincinnati, O. ✓
COMMODORE WILLIAM EDGAR'S HOUSE,	Newport. ✓
✓ COLONEL J. H. AMMON'S HOUSE, ✓	Cleveland, O.
MR. E. C. STEDMAN'S HOUSE, ✓	Newcastle, N. H.



MR. JAMES HOPKINS SMITH'S HOUSE.

ABOUT six miles from Portland, Maine, on the road to Yarmouth, and at that part of it which has received the name of Falmouth Foreside, is situated the country-seat of Mr. JAMES HOPKINS SMITH. The architect is Mr. John Calvin Stevens, of Portland, and the cost was about seven thousand dollars, exclusive of the decorations.

A glance at the view given in this portfolio suffices to awaken interest in a structure whose breadth of effect, simplicity of design, solidity, and adaptability to its purpose, are quite beyond the ordinary; and the attention does not slacken at the fact that the stones of which the first story is constructed had lain for a century and a half in a farm wall, where, it is said, they were originally piled up by slaves. Covered with gray mosses and lichens, their color-effect was beautiful; and, in order to preserve this unique beauty, they have been laid with their old faces exposed. The upper part of the house is shingled, and stained a warm, grayish brown.

The hall and dining-room are finished in oak, wainscoted, and finely ornamented, the ceiling of the dining-room being of bamboo, in panels. Most of the other rooms are in pine—some painted, others in natural tint.

The approach to Mr. Smith's house is charming. As we leave the main road, we cross a bridge that spans a creek, and shows a huge boulder as its abutment on the inner side. Next we come to a stretch of pine woods, and, by means of a rustic bridge, cross a ravine. A few more rods of woods bring us to a broad, level field, where stands the house, facing the bay, and bordered all around by a growth of hard wood.

Forty years ago, the late Mr. Arthur Gilman, an architect, in a series of lectures before the Lowell Institute, Boston, advised his professional brothers to confine themselves, in domestic architecture, to natural modifications of the great

*The rural
Gothic
and rural
Italian.*

great styles—the styles in which the beauty grows out of the enrichment of some useful or elegant features of the house, such as gables, windows, or verandas; and declared that, in his judgment, “the rural Gothic style, and the rural Italian, are certainly much the most beautiful modes that can be chosen for our country residences; their forms are convenient, their accessories elegant, and their expression highly indicative of the refined and unostentatious enjoyments of the country.” Now, Mr. Smith’s house is neither Gothic nor Italian. To such a mind as Mr. Gilman’s, the severity and strength of Mr. Smith’s house would have made no appeal; the style certainly is neither rural Gothic nor rural Italian, for Mr. Gilman has taken pains to describe what he means by those terms. The rural Gothic, he says, discloses its most perfect and most fascinating examples in the mansions of the time of the Tudors, but its manifestations are visible throughout the country architecture of England, in quaintly carved gables or verge-boards, in wreathed and clustered chimneys, in traceried windows, and in numberless other details equally expressive and characteristic; while the rural Italian reveals itself by its arcades and piazzas, its terraces and balconies, its projecting roofs, and the capacity and variety of form “so suited to every want and purpose in a dwelling-house, of whatever cost or dimensions, that an architect must have been at great pains to avoid seizing upon it as the style of all others exactly suited to his purpose.”

*The
principle
of fitness.*

Perhaps no paragraph from the architectural literature of the last generation could be quoted which would convey more concisely and tersely the difference between the spirit of the architecture of forty years ago and that of the architecture of the present epoch; and perhaps no example more characteristic of that difference than is Mr. Smith’s house could be adduced to enliven a discussion. Yet Mr. Gilman, in common with all other writers of note, expressly recognizes the principle of fitness as “the first principle belonging to architecture,” growing out of the primary necessity of providing for the shelter and convenience of man in civilized lands. But what fitness is there in erecting on the coast of Maine a Gothic or Italian villa? As the “Westminster Review” long ago said of Englishmen: “We try an architecture totally unsuited to our climate and worse than useless for our purposes. Did the evil consequences of this system stop here, it would not be so serious as it really is; but, in copying and trying to adapt the classical types, we have learned to be

mere

mere copyists in everything; and when we turn our attention to the Italian or mediæval styles, the false system still clings to us, and correctness of copying is still held to be the greatest merit of every design. The same absurd system poisoned our literature for more than a century and a half, though, fortunately for us, we have seen both the beginning and the end of its influence there. Cowper first dared to sing of original thoughts and feelings, and the giant hand of the peasant Burns tore to pieces the flimsy web of conventional criticism in which the corpse of our poetry had been wound. But if any one will take the trouble to read the 'Cato' of Addison, the 'Seasons' of Thomson, the 'Blenheim' of Phillips, or indeed any of the thousand and one poems about Damon and Daphne, or Phillis or Chloris, or Mars or Cupid, which formed the staple commodity of poets of that age, he will be able to form a tolerably correct idea of the merit or absurdity of the classical productions of our architects—always bearing in mind this distinction: that the one is an innocent trifle, the other a positive and expensive inconvenience. A poet may indulge himself in harmless flirtations with dryads and water-nymphs without hurting any one; but a habitation must be either in reality very unclassical or very uninhabitable in this climate, and the whole race of porticoes only serve to encumber our streets and darken our windows."

From such causes of blame the architect of Mr. Smith's house is absolutely free; although, before leaving Mr. Gilman, it is only just to add that he advised his brothers to study the spirit and meaning of the works of antiquity, rather than their forms and details. Nevertheless, when so confidently recommending the rural Gothic and the rural Italian, he expressly declares that "their forms are convenient," and that their "numberless details" are "equally expressive and characteristic." The architect of Mr. Smith's house, on the contrary, has struck out for himself, with due regard for the spirit and meaning of classic works, but without subservience to their forms and details. He deserves, also, that the comparatively small cost of the building should be emphasized. One rarely sees so much breadth, so much roominess, and so much solidity obtained with so small an outlay of money. Effect has been sought by strength of mass and simplicity of form.

We enter the piazza through the *porte-cochère*, and, turning to the left, find ourselves in the hall. Beyond the hall, and facing the front door, is the parlor;

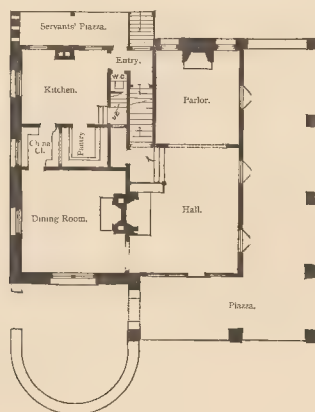
*Copying
a false
system.*

*Original-
ity of plan.*

*The
interior.*

parlor; at the left of the hall, and opening beneath the *porte-cochère*, is the dining-room, with its china-closet, which acts as a passage-way to the kitchen. Adjoining the china-closet, but opening only into the kitchen, is the butler's pantry; and beyond the kitchen is the servants' piazza.

On the second floor are five bedrooms, the four largest of which are called chambers by the architect, the term "bedroom" being reserved for the smallest. An alcove to the principal bedroom adjoins the bath-room. There are six closets, and a comfortable hall. Two of the bedrooms have large bay-windows. The interior arrangement of Mr. Smith's house is extremely simple.



GROUND PLAN.

MR. ISAAC H. CLOTHIER'S HOUSE.

AT Wynnewood, Pennsylvania, in the suburbs of Philadelphia, is situated the noble villa of Mr. ISAAC H. CLOTHIER, with dimensions of one hundred and twenty feet east and west, and from forty to fifty-six feet north and south. The first story is eleven feet high, and the second and third stories are ten feet in the clear.

The spirit of the construction, in its external aspects, has reminiscences of *Spirit of the construction.* the middle ages, which appear also in certain details of the interior; but the architect, Mr. Addison Hutton, has adapted and refined that spirit to modern needs, and the house (built in 1885) represents a real phase of contemporaneous architecture.

By the use of unhewn Port Deposit granite, with its light-gray effect, Wyoming Valley blue-stone crow-stones, bands, and copings, and a blue-slate roof, a pleasing and modest color-scheme has been produced. The site is on a commanding part of a tract of fifty acres, receding into a large and gracefully undulating lawn, with a unique gateway, which will soon be accompanied by a handsome lodge.

The north elevation has a tower, with a turret-staircase, eighty feet high, *The elevations.* a carriage porch, and an interesting series of staircase-windows; the east elevation has a porch of granite, fourteen feet wide; and the south elevation a very extensive wooden porch, fifty feet long and fifteen feet wide, connecting with a square pavilion in summer-house style. The dining-room bay, two and a half stories high, claims attention.

Mr. Hutton has designed the plan so that the most important rooms shall face the southeast, thus obtaining at once the best view of the surrounding landscape, which has many beauties and alluring peace, and a favorable exposure to the sun and the prevailing winds. The interior has been treated with

with regard to comfort and convenience rather than to ostentatious displays of costly effects.

The interior.

The visitor reaches the main hall through a vestibule forming the base of the tower, which is paved with German tiles and wainscoted with oak. He notices with pleasure the fashioning of the oaken staircase of the hall, and the stained-glass windows; nor does the fireplace escape him. The reception-parlor is on the left, and next to it, *en suite* along the southeast side of the house, the drawing-room, south hall, library, and dining-room, while on the north-west side lie the study, the toilet-rooms, and the private stairs. The servants' hall and kitchen are to the west, and the laundry finds a place on the floor below.

No attempt has been made at wall decoration other than the slight tinting given to the rough surface of the plaster, which harmonizes with the well-finished but unassuming wood-work.

Annual loss of timber.

The advantages of stone houses over those made of wood have long been recognized, but their cost has been against them. It is interesting, therefore, to learn that the American supply of wood undergoes annually a loss of three hundred thousand dollars from forest-fires alone. This sum does not include the loss of the young undergrowth, which in the course of a few years would become valuable trees, but only that of the available timber itself. At the present rate, these figures will soon become startling, and a proposal has been made to compel railroad companies, by an act of the Legislature, to use spark-arresters on their locomotives, since most of the disastrous forest-fires are supposed to have been caused by sparks from locomotives. In England, although there are still two million and a half acres of forests, most of the building-woods are imported from other countries—pine and spruce from the United States, together with maple, oak, elm, and ash; sandal-wood from India; ebony from Africa and the Mauritius; mahogany from San Domingo and other places.

Necessity of symmetry.

It used to be felt much more earnestly than at present that symmetry is necessary in architecture. In one sense the statement is true; but in another it is untrue. When one says that artistic regularity is valuable, one means something different from what is usually intended by the word symmetry, which properly signifies not artistic regularity but artistic irregularity. Still, within the range of this irregularity, the symmetry may be perfect or imperfect; and the

the modern architect gives to his irregularity a wider range than did his predecessor in the classic age. It must be borne in mind, however, that even in the classic age there was much laxity of practice. At Pompeii, for instance, there is no plan of a dwelling which obeys the conventional rules of symmetry. The descriptions which have come down to us from the pen of Cicero of his own home in the neighborhood of Rome, while devoting much attention to matters of domestic comfort, and even of elegance—although this elegance was very far from that which characterized the reign of Louis XIV—say nothing of symmetry. Throughout the entire range of ancient classic work in architecture, the leading principle—the principle which vitalizes and is pervasive—^{Ancient classic work.}—is that every plan must be in harmony with the needs of the building for which that plan was designed; so that architecture, from the first, and in every country of which history has made us acquainted, is a domestic art in the sense that its life depends upon its adaptation to the actual needs of man. For this reason it seems absurd to build office-buildings of six or eight stories in height, designed for the use of business-men, containing hundreds of rooms, and devoted exclusively to business purposes, as if they were to be used as private mansions. There is a structure, for instance, of this kind on Broadway, very solidly built, and decorated, for the most part, with severe and intelligent taste, which has a magnificent portico entrance to the front door, very much in the style of that of a suburban villa. The incongruity is offensive. It would have been evaded by the faintest apprehension of the fundamental principle of architecture just mentioned.

Nothing of this sort appears in the work of Mr. Addison Hutton, whose plans show not only an apprehension of this fundamental principle, but also a comprehension of it. And in this respect they are justly entitled to be called classic. For it is always to be borne in mind that at many important points there is a wide divergence between the classic and academic; and that progress in architecture is possible only in so far as the burden of academic conventionalisms is removed from the artist's back. The life of art is freedom, and the characteristic of the new Renaissance of American architecture, with an exposition of which this volume is concerned, is the absolute emancipation of the architect from the shackles of the Academy, and the relegation of his sphere of operations to the broad realm of freedom—a freedom which is Greek, to be sure,

The life of art.

sure, because at the same time it is natural, in the highest and best sense of the word.

The structural lines.

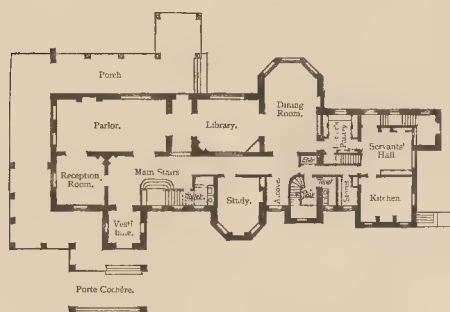
A mere glance at the structural lines of this house shows how simple and useful they are, and how faithful the architect has been in his devotion to this fundamental principle not of symmetry but of adaptation to the purpose in hand. There is a domestic air which would never allow the building to be mistaken for one intended for any other purpose than that of a private residence. The charm of the villas of ancient Tusculum pervades it; and the intelligent observer feels a sense of fitness like that which he may imagine he might have felt were he in the suburbs of Rome in the days of its classic glories; were he, for instance, in the Florentine villa of Pliny, where the historian was so fond of entertaining his friend Gallus, and in which he paid absolutely no attention at all to the fixed formulas of the Academy. A charming place was that same villa, and its hospitable memories have been paralleled many a time in this modern house.

Pompeian villas.

Mr. Hutton has used a heavy and solid method of constructing his house, widely at variance with the classic ideal as represented in that pleasure resort *par excellence*, the city of Pompeii, where the ancient Roman did not trouble himself or his pocket-book by building his walls thick or high. Every dwelling was of the *bijou* order, and intended to please by its charm rather than to win respect by its solidity. Its owner's spare funds were devoted rather to beautiful works of fresco on the interior walls, to paving the floors, particularly the floors of the interior court, with mosaic of bright-hued patterns, and to placing along the corridors, and in the corners of the principal apartments, beautiful statuary, in which the Greek mythology became, so to speak, incarnated. Even his servants were well treated, so far as their apartments went, in spite of the fact that he occasionally took the opportunity of killing one of them. The appurtenances for bathing and for exercise were usually to be found in separate buildings, and everything within and without the house, in its exterior construction and its internal economy, was arranged with the view to the personal comfort not only of the host but also of his guests and his slaves. That Mr. Hutton appreciates such a view of the province of modern architecture is seen in the attention paid to the details of the interior design of Mr. Clothier's house, and also in other villas planned by him. His influence

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ence has been conservative and at the same time radical; for he has felt himself entirely free to abandon academic rules not only in the matter of symmetry, but also in other matters of more obvious import, with the result that some strict classicists, no doubt, have been shocked—as is always the case with similar procedures in art; but if one is to shock nobody, one might as well be under the bondage that for four hundred years has controlled the academic style of Parisian architecture, and that, with its inexplicable and innumerable formulas and recipes, has inflicted itself upon the great and the good of other lands also. In fact, Mr. Hutton has been free from the very trouble which so long has afflicted the architects of England; that is to say, he has not been timid, as they have been, for the most part, since the advent of that admirable but too influential book, Mr. Ruskin's "Stones of Venice."



GROUND PLAN.



MR. P. E. VAN RIPER'S HOUSE.

At the corner of Fullerton Avenue and Union Street, Montclair, New Jersey, on a ridge commanding a magnificent view of New York city, the Narrows, Staten Island, twenty different communities, and four millions of people, with a noble view of the Orange Mountains in the rear, is situated Mr. P. E. VAN RIPER's artistic villa, which has given great pleasure to the more intelligent inhabitants of the town. The first story is of Belleville sandstone, and the upper stories are shingled and boarded, the steep roof being also shingled. The front or east elevation has certain interesting features, chief among which is the half-circle of stone which expresses the parlor and the first floor, and the principal bedroom on the second. It shows, in addition, on the second story, a circular bay-window at the left corner, and an open *ombra* or *loggia* at the right (for no specific term has yet been authoritatively adopted for this fine feature of the building), while a chimney of rough-faced stone rises twenty feet above the eaves, close to the round roof of the circular projection, and a *porte-cochère* of wood occupies the extreme right or northern portion.

It would be impossible to designate by the use of any conventional adjective the style of Mr. Van Riper's house, which is essentially modern, and especially studied with a view to avoid the reproduction of conventional forms, the simple and artistic purpose of the architect, Mr. Francis H. Kimball, of the firm of Kimball and Ihnen, having been to make it look as solid and comfortable as possible for a frame house, and to avoid all flippant Queen Anne obtrusiveness, while expressing, as has just been intimated, the interior and purely utilitarian purpose. A slightly Romanesque quality is discernible in the solidity and comfortable heaviness, but the building can not be designated as Romanesque, nor does it betray the inspiration of the late Mr. H. H. Richardson, who, according to the

to the statements of certain connoisseurs, might be inferred to have been the father of the American Romanesque. The frieze under the eaves is of plaster, in solid-relief decoration, although the material has different layers of burlap in order to make it more durable, thus giving very much the impression of Lin-crusta Walton. The wood-work is painted a delicate light green.

*Diversity
of the
interior.*

While the interior plan has inspired the exterior form, it, in turn, has itself been inspired by considerations of convenience, variety, and vistas; for Mr. Van Riper's house, having a location of quite unusual felicity, has been planned in order to take advantage of every charm of view. The diversity of the rooms gives diversity to the exterior, and the various curves, windows, and internal mural lines, have special reference to the creation of such variety. Except in the construction of churches, where the popular taste is not yet freed from the limitations imposed by modernized Gothic, and where, in consequence, so much absurdity of design appears, it is the practice of the architect to follow the dictates that have prevailed in the construction of this building, and the only respect in which these dictates have been modified is in the direction of compactness, which was desired for the purpose of producing a massive and solid appearance. With all this compactness, nevertheless, the different rooms have been individualized to the limits of expediency, as is seen, for example, in the circular front wall of the first floor, which gives the parlor its distinctive character, in the octagon window of the library, and in the length of the dining-room.

Entering the porch, nine feet by ten; into the vestibule, of cherry, seven feet by nine; and thence into the lobby, or anteroom, eight feet by eleven (which serves the purpose of a second-class reception-room), we turn to the left, after a glimpse at the lavatory and gentlemen's toilet-room, under the stairs, into the hall proper, fifteen by sixteen feet, finished in cherry, with a high wainscoting, the large, open fireplace, and a little choice carving. No attempt has been made to produce a Japanese room, or a Hindoo room, or a Louis XVI room—the scheme of the interior finishing being simple and inexpensive. East of the hall is the parlor, also finished in cherry, with sliding doors five feet wide, whose use will be abrogated in favor of *portières*. The dimensions of the parlor are fifteen feet by twenty, and there are an open fireplace, a modest mantel, and four windows in the semicircular wall. Thence we proceed into
the

the library, fifteen feet by twenty-two, its octagon end treated independently, being cut off by a transom and curtained into a nook. The finishing throughout is of cherry; and within the nook, beneath a window that has been placed high up, appears a bookcase, flanked on either side by wainscoting. The walls will be covered with paper both here and in the other apartments of the first floor. Some special work is noticeable in the dining-room, fifteen feet by nine-^{The dining-room.}teen, finished in oak, with a high wainscot, a recessed sideboard of novel design, and a mantel of Carlisle red stone in the lower part, richly carved, and oak in the upper part. The butler's pantry adjoins, but does not call for particular mention. The house is heated by a furnace with steam and hot air, the latter being introduced on the second floor. A plain wainscot of ash appears in the kitchen, and there are back stairs leading to the third story. The main piazza on the east front is ten feet wide, and is continued in a terrace five feet wide around the semicircular projection.

Ascending to the second story, we find four bedrooms, a large toilet-room and bath-room, and ample closet room. The principal bedroom is fifteen feet by twenty—the same size as the parlor below it—and connects with Mr. Van Riper's room, sixteen feet square, which opens into a dressing-room eight feet by ten, and thence into the large southwest room, twelve feet by sixteen, with a square projecting window. The guest's room, fourteen feet by sixteen, has been finished like the rest in whitewood, filled and varnished. Entrance to the *ombra*, ten feet by eighteen, is directly from the hall, and only indirectly from the large bedroom above the parlor. The scenic advantages of the *ombra* are unusually happy.

Under the main roof, in the attic, is an immense billiard-room, twenty-four^{Billiard-room.} feet square, partly over the library, and receiving light from a triplet window in the south gable. In the north gable are two servants' bedrooms, the top of the back stairs, a tank-room, and store-room. For the purpose of taking advantage of the commanding view from the third story, a dormer-window has been introduced into the circular roof of the east elevation—a superadded device more utilitarian than artistic.

The idea of the architect is, that a country-house should have a northwest exposure in summer and a southeast exposure in winter, and he has introduced the *ombra* as the coolest spot of the house, the sun reaching it early in the morning

*South
elevation.*

morning only, while the important bedrooms are on the sunny side, in order to be pleasant in winter. The south elevation shows an enormous main gable, a circular bay-window, the octagon end of the library, and the square bay of the southwest bedroom, together with a rock-faced stone chimney of noble proportions and simple design, which, rising to the height of twenty-four feet above the eaves, demands the presence of an ornamental stay-rod. A part of the main gable projects from the south elevation, and discloses the ends of the timbers of the ceiling. The western end of the south wall of the first story has a slight buttressed feeling, which, however, did not enter into the structural motive.



GROUND PLAN.

MR. A. G. FOSTER'S HOUSE.

THE dimensions of this house, at St. Paul, Minnesota, are fifty feet by seventy-two, and the material is St. Louis red pressed brick, with stone trimmings and a slate roof. Among the characteristic features are the porch, the entrance gable and chimney, and the billiard-room *loggia* under the bay-window roof. The interior has eighteen rooms; the basement is eight feet high, the first story eleven feet, the second story ten feet six inches, and the third story nine feet. All the modern improvements have been introduced, including heating by steam.

Characteristic features.

Throughout the first floor the finishing is in hard wood—the hall in antique oak, the reception-room in bird's-eye maple, the sitting-room and library in cherry, and the dining-room in stained oak. The floors in the hall and dining-room are of hard wood, with parquetry borders.

The hall is wainscoted six feet high, with rich paneling and carved caps, and the stairway, hall-table, mantel, and so on, are examples of happy design both in general and in detail. The ceiling of the hall is beamed, and the wall-spaces are covered with a rough plaster, which has been decorated in pleasing colors of bronze.

In the sitting-room, a pretty combination is made by means of the curved window, the mantel, and the dainty cabinet at one side; while an analogous result is reached in the library by a combination of mantels, book-cases, and writing-desk.

The dining-room is wainscoted, its ceiling is made out with oak beams, and its sideboard recessed and used as the controlling *motif* in the design.

Connecting with the hall are the cloak-room and the toilet-room. The windows are fitted with polished plate-glass, and in the hall and dining-room stained glass of pleasant color and design is appropriately introduced. The

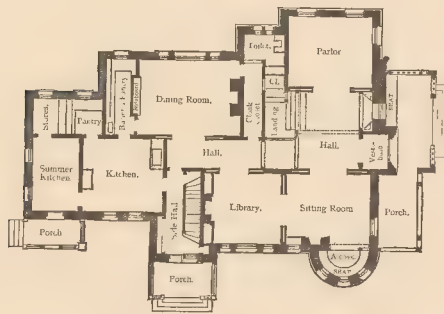
cost

cost of Mr. FOSTER's house is thirty-five thousand dollars. The architect is Mr. Clarence H. Johnston.

*Evolution
ment of
styles.*

When the American Institute of Architects, in 1883, proposed a competitive exhibition of designs for a new building to be occupied by them, Mr. H. M. Congdon was appointed a committee of one to prepare a report, in which he denied that a distinctively American style of architecture is probable, or even possible, in the near future. Styles among civilized nations, he said, were born, not made to order—born, not new-fledged and complete, but gradually evolved from necessity and local circumstances. It was a perfectly natural sequence, he thought, that, in our new country, peopled from all the nationalities of the Old World, we should follow precedent. While we had gained in information, we had lost in the concentrated energy that animated the builders of the olden time, and “are apt to fall into the danger of ever seeking some new thing.” Our students were educated in the art of the past, whether they studied abroad or at home. Even our colonial architecture was no distinct style, but an adaptation of Old-World ideas. But as soon as Mr. Congdon comes to speak of our modern country-seats, he changes his tone altogether. “Gradually,” he says, “the fact of timber construction being a necessity in extending the means of rapidly housing an increasing population, has developed a vernacular style, which, having no artistic merit at first, or indeed until recently, has at this present a decided charm in its best type—that of the country-house—both in its artistic effects and its completeness in domestic comfort, without being a servile copy of anything known to us in books or illustrated magazines, and is owing to the best efforts of our architects having been put forth in that direction.” Mr. Foster's house belongs to this kind of houses, although not built of wood; and it is especially free from the causes that produce unhealthfulness—such causes as those noticed by Mr. William Henman, in a paper read on the 30th of January, 1883, before the Birmingham Architectural Association. Mr. Henman found the same defects in the palace, the mansion, and the artisan's cottage, and confessed with shame that, notwithstanding the advance in sanitary science, many a house now designed by architects is so unhealthful that it can not be called sweet home; and many a house, well designed, is rendered properly uninhabitable by the reckless carelessness or dense ignorance of the workmen who are employed in carrying out the architect's designs, and whose remissness

remissness is covered up, until illness or death has attacked some member of the household. Much of the cold dampness felt in many houses is due to the moisture arising from the ground inclosed within the outer walls. Up the cellar-steps is a favorite way of entrance for sickness and death. Cellars should be not only well aired and well lighted, but should be constructed with damp-proof walls and floors. Indeed, there should be a good damp-course over the whole of the walls, internal as well as external. After going to great expense and trouble to exclude cold and wet by means of walls and roofs, pains should be taken to prevent cold and damp from rising from below, by means of glazed earthenware perforated slabs, used as damp-courses. There can be no doubt that many houses are cold and chilly in consequence of the rapid radiation of heat through the thin roofs, if not through thin and badly constructed walls.



GROUND PLAN.



MR. POTTER PALMER'S HOUSE.

MR. POTTER PALMER'S house is as notable as any other private residence in the Northwest. It is situated on the shore of Lake Michigan, on the "north side" of Chicago, not far from Lincoln Park, and commands a view of the entire surface of the lake for thirty miles. The design is castellated, with a lofty tower, and the material is brownstone and Ohio stone. *The situation.*

The library is a wonderful presentation of the possibilities of carved work in English oak; and particularly interesting is the frieze of English oak around the book-cases, which was taken directly from an old church in Europe, and which shows figures and heads of monks and saints. Book-cases surround the room except at the door and window openings, and the magnificently carved mantel is flanked by seats.

It would be difficult to exaggerate the costliness and beauty of the finish of the principal apartments in Mr. Palmer's house; suffice it to say that few houses in any land can equal it in these respects. But we can not forbear giving a detailed description of Mrs. Palmer's Moorish bedroom, on the second floor, which was designed by Mr. R. W. Bates, of Chicago. All the wood-work of this sumptuous apartment is in ebony and gold. The wall-spaces are painted in oil, after Turkish designs; the ceiling is carved, and entirely of wood; the windows are like those in the palace at Cairo, being entirely of lattice-work, with a little latticed door in the center of each window. The foot-board of the bedstead is itself a couch, the draperies of navy-blue plush and golden silk, and the bed itself, being strictly in Moorish style, without curtains. At the top of the windows is a Moorish arch of ebony, and, in the arch, cathedral glass in different shades of orange and lemon. The settees and chairs are covered with Smyrna rugs; the paneled wainscot is of wood, five feet high, and cut up into geometrical designs; and the chandeliers (all made to match

Moorish bedroom.

to match the decorations) are of gold and garnet glass. Three Moorish arches and columns separate the bedroom from the dressing-room. The floor is inlaid in oak, and covered with Smyrna rugs. The general tone is black and orange, and the general result an Oriental dream. Nor is the illusion weakened on approaching the bath-room, which adjoins, and is also a Moorish design, wainscoted with French tiles six feet high, with the marble bath-tub sunk in the floor at the end of the room, its edge being only six inches from the floor. The ceiling is painted in delicate grays, and the finish throughout is luxury itself.

Attention may also be directed to the pretty nursery, in English-Gothic style, with carving in cameo-work, and illustrations in fairy-tales painted on the walls. The wood-work is Hungarian ash, ebony, and white holly, with a wainscoting four feet high, while the ceiling and wall-spaces are painted in delicate tints of crushed strawberry. The furniture is made of Hungarian ash, all its decorative panels being first inlaid in ebony, then covered with white holly, and then carved in cameo, showing the black ebony as the background of the carving.

*The hall
and
staircase.*

The Messrs. Herter, of New York, had charge of the decoration of the hall, the dining-room, and several other apartments. The style of the hall is Gothic in tendency, though not strictly in fact. Its most notable peculiarity is the arcade treatment of the partitions between the hall and the rooms into which the hall opens. The newel-posts of the staircase, bearing the coats of arms of Mrs. Palmer and Mr. Palmer, run up as columns, and carry arches, which in turn carry the stairs above; and the arcades give an interesting perspective effect, while serving also as screens to the several rooms. Wrought-iron work, in foliated old German patterns, is much used for the decoration of the arcades. The floor of the hall is mosaic, and was pronounced by the late Mr. H. H. Richardson to be the handsomest floor in this country. Mr. Richardson also spoke warmly in praise of the wood-work, the carvings, and the glass-enameled Venetian mosaic of the walls. He went through the house not long before his death, and was especially struck by the hall. The vestibule has a profusion of marble, mosaic, and metal-work—marble in the wainscoting, mosaic in the floor and wall-spaces, and metal-work in the front door, protecting the glass behind it. The windows of the vestibule-doors are of semi-translucent

translucent onyx, instead of the usual glass. Only the door-casings are of wood—all the rest being marble, stone, or iron.

In the dining-room, of San Domingo mahogany, with profuse paneled-work and carving, the ceiling and frieze show oil-paintings by John Elliott, an American pupil of Villegas, representing Cupids playing, quarreling, and making love among the grape-vines. The figures appear on a gold ground, in the midst of rich autumn tints of foliage, and the general result is very successful. These paintings, it need scarcely be added, are original designs, specially prepared for Mr. Palmer's house. As we write, the Messrs. Herter are designing an elaborate Louis XV scheme of decoration for the drawing-room, with enameled wood, silk-hung wall-spaces, and figures on canvas as the central motive of the ceiling.

The plan of Mr. Palmer's house is as follows: Entering at one corner, we *The plan.* find ourselves in the vestibule, and may at once take the elevator at the left or the tower-stairs at the right. Beyond the vestibule, the main hall, octagon in shape, opens into the reception-room, sixteen feet by eighteen; the parlor, twenty-six feet by forty; the back hall, with its stairs; the dining-room, twenty-four feet by thirty-two; and the morning-room, twenty feet by twenty-two. Beyond the morning-room is the conservatory. Mr. Palmer's house is as well adapted to grand entertainments on occasions of state as any private residence in the United States.

At a meeting of the Royal Institute of British Architects, held in December, 1882, in London, Mr. John Slater said that America was the place, *par excellence*, where foreign architects could pick up suggestions; that the ingenuity of American architects was catching; and none of their European brothers could visit the United States without deriving much instruction. A builder's foreman, who had been in this country, and was now in the speaker's employ, was, like Ulysses, a man of resources, and superior, by reason of his travels, to the ordinary foreman, who, of all men, is the most conservative—the least inclined to work in other methods than those of his ancestors, and the most negligent of the advances made by modern science. Accordingly, when an architect wished for any work out of the common, it was next to impossible to have it done; and the retroactive effect of this state of things was hurtful to his own growth, too often leading him to abandon novel ideas, because he could

*Means for
economiz-
ing labor.*

could find no one to execute them properly. The chief points in which he thought that the English architect could learn from American architectural practice were the means adopted in this country for economizing labor and for utilizing waste products. Labor-saving machines were abundant in America, because labor itself was costly: the telephone and the electric light were much more generally used in the United States than in England. He had recently read how a large manufacturing firm had devised means for condensing a million cubic feet of smoke from their furnaces, and obtaining four thousand pounds of acetate of lead, seventy gallons of alcohol, and other useful products, and at the same time helping to preserve the purity of the atmosphere. The result, in fact, was one of great financial and hygienic import. All this showed how fertile was the ingenuity of the Americans. He had been greatly pleased at receiving an American treatise on the scientific ventilation of school-houses—a class of buildings in which it was not usually practicable to expend much money for ventilation. This treatise had been issued by the Educational Bureau at Washington, and, in his judgment, the British Education Department would do itself credit by publishing similar works, the tendency of which would be to prevent school boards from imposing unwise conditions upon architects.

*Strides
made by
American
architects.*

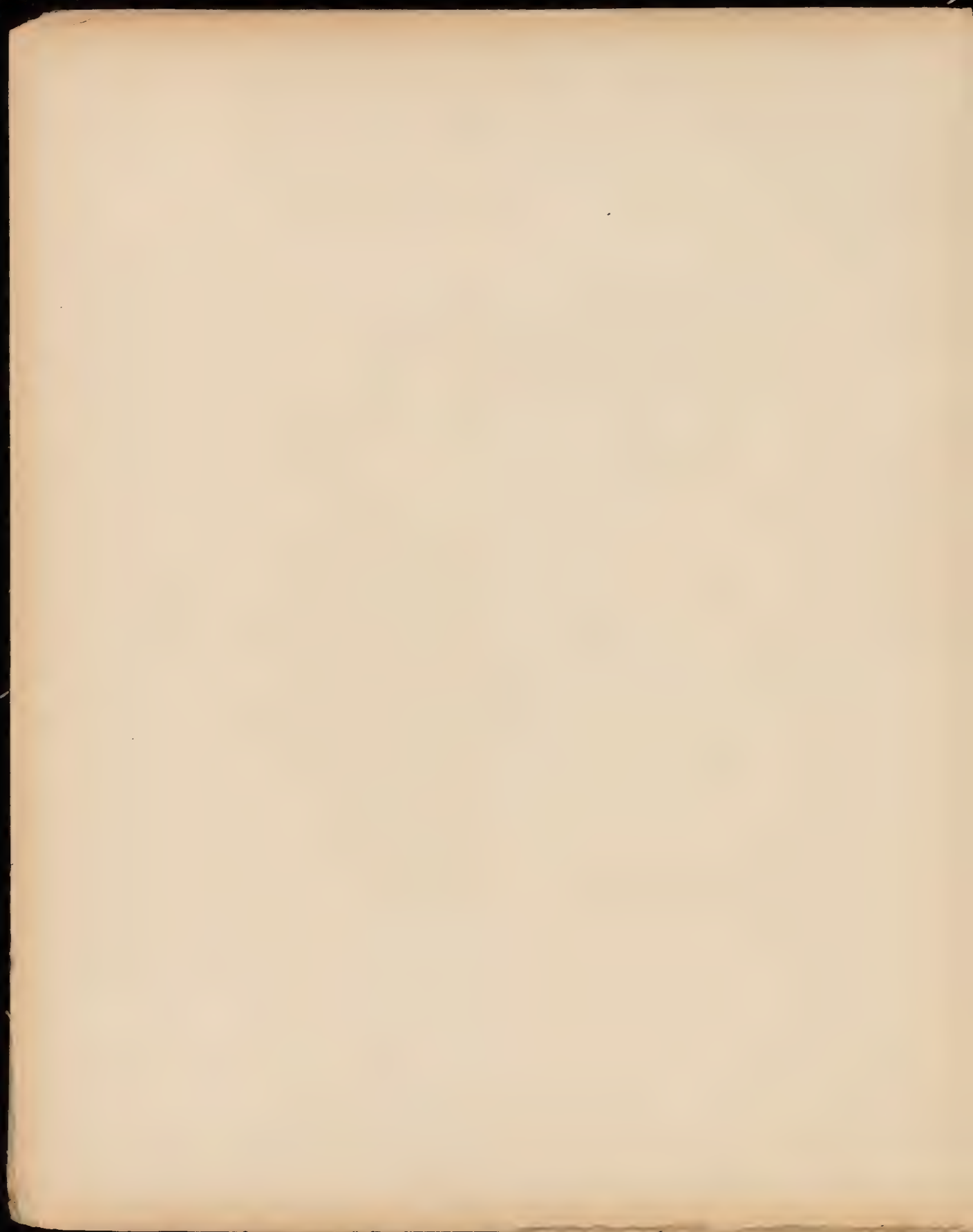
Mr. Andrew T. Taylor, another English architect, who had just returned from a visit to the United States, reported great progress among the architects. A few years ago, it was the custom of English architects to say that no good thing could come out of America; but the feeling of contempt for American architecture was fast dying out, "for, within the last three or four years, the strides that had been made by American architects on the artistic side of their work were wonderful, especially in regard to private residences." Proceeding with his subject, the speaker declared that within the period named there had been built in Boston, New York, and elsewhere, houses which, from an artistic point of view, it would be difficult to surpass, even in London. The Americans, he continued, often spent three hundred thousand or three hundred and fifty thousand dollars on the interior of one house. The finishings were in hard and costly woods. Several tradesmen had made fortunes simply out of furnishing Mr. W. H. Vanderbilt's mansion. In every lofty building elevators were found.

Mr. Ewan Christian, who presided at the meeting, had been very much impressed,

impressed, while traveling in America, by the "go-aheadness" of the people. If anybody brought out a good invention connected with building, it was generally adopted, and at once, without the delays that would be universal in England. In ventilation and acoustics, Dr. John Hall's church, on Fifth Avenue, was perfect; and the dwelling-houses were so comfortable that in the coldest weather their temperature in-doors was maintained at from sixty-five to seventy degrees, the walls being so constructed that the residents did not suffer from changes of temperature, "as we do in this part of the world." Mr. Potter Palmer's house is one of the class that has given the English architect something to talk about.



GROUND PLAN.



MR. C. W. GRIGGS'S HOUSE.

THE architects of Mr. GRIGGS'S house, St. Paul, Minnesota, are Messrs. Willcox and Johnston—the design in this instance being the work of Mr. Clarence H. Johnston. The style of the house is modernized Romanesque. The walls are built of Lake Superior brown-stone; the gables are covered with Akron tiles; the roofs are slated; and all the flashings, hip-ridges, conductor-pipes, and heads, are of copper. The dimensions are ninety feet by fifty-five, and the size of the lot is one hundred feet by one hundred and ninety, on Summit Avenue, with almost unequalled views of the landscape up and down the Mississippi River.

The interior of Mr. Griggs's house has twenty-two rooms, distributed on four floors, besides halls, pantries, bath-room, and elevator, and all the modern improvements, and is heated with steam—indirect radiation on the first floor, and direct elsewhere. The basement is nine feet six inches high; the first story, eleven feet six inches; the second story, ten feet six inches; and the third story, nine feet. The first floor is finished throughout in hard woods. Entering the house from Summit Avenue, we notice the stone steps, the tiled porch-floor, and the carved stone jambs to the vestibule doors. Like the main hall, the vestibule is finished in white oak, natural tint, and the floor is of parquetry, the center part being sunk for the reception of a foot-mat. The walls are covered six feet high by a richly paneled wainscot, above which the plastering has been left for decoration.

The inside vestibule doors and the transom are filled with Tiffany stained glass, and the impression conveyed on entering the hall is of size and amplitude; the finish is in white oak, with floor and border of hard wood, and the walls covered with a paneled wainscot similar to that in the vestibule, above which the rough plaster terminates in a ceiling which is richly and heavily beamed with oak.

Deeply

Deeply molded and carved arches divide the hall in its entire length; and, half-way down, the grand stairway forms a striking interior feature. Its stairs are easy of ascent, and carry us to a full, broad landing, and thence to the second story. The hall ceiling is domed, with a richly paneled surface, from the center of which a wrought-iron lantern is suspended. At the foot of the stairs, a large tiled fireplace alcove has comfortable lounging-seats.

Lounging-seats.

Opening from the various parts of this hall are the doors to the different rooms. Near the entrance we enter the library, or Mr. Griggs's room, finished in cherry, with a large book and reading alcove; its broad mantel has an arcade, in which we notice, aside from the carving, some very pretty ornamental brass-work in a cabinet door. The detail throughout this room is simple, broad, and quiet.

Across the hall is the reception-room, finished in bird's-eye maple, and adjoining it is the music-room, also finished in bird's-eye maple. The dining-room is in cherry, and closing this vista through the house is a large conservatory, filled with plants and flowers. Each one of these rooms is completed with fine skill and taste, and provided with every convenience that ingenuity can devise.

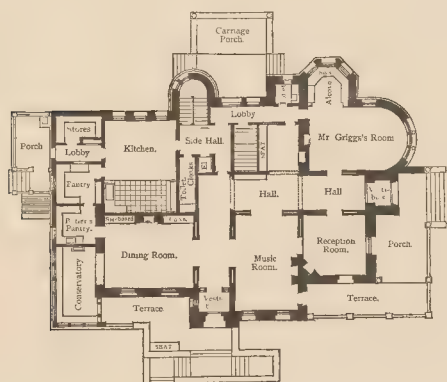
Sliding blinds are used for all the windows. In the conservatory, which has tiled floor and walls, we notice a small marble fountain. The cost of Mr. Griggs's house is fifty thousand dollars.

During his recent visit to this country, Dr. E. A. Freeman, the historian, asked the question: What ought to be the architecture of the United States? That is to say, what should be the architecture of an English people, settled in a country in the latitude, though not always in the climate, of Italy? Should it be the Gothic of England or the Romanesque of Italy? There seemed, he thought, much to be said on either side; his own mind was finally fixed by the teaching of experience—by seeing which style really flourished best on American soil. The church buildings were better than he had expected to find them, and could stand beside the average of modern churches in England, setting aside a few of the very best. But he believed that those whose style was Gothic were decidedly less successful than some of the civil buildings, where a style had been hit upon which seemed to him far more at home than any of the reproductions of the Gothic. Much of the street architecture had caught the

Architecture and latitude.

the true Italian style—the style of Pisa and Lucca—in its leading idea, the style of the simple round arch and column, uncorrupted by the vagaries either of the Italian sham-Gothic or of the so-called Renaissance. The main lines of this style were happily reproduced in a large part of Broadway, and in some buildings on Chestnut Street, Philadelphia, but its most notable example was the Capitol at Albany, which convinced Dr. Freeman that the true style for America was the style of Pisa and Lucca. The outline of the building was most successful; its details were a strange juxtaposition of styles, but those in which the round arch and the column appeared pleased him as much as any other building he had seen in a long time. In her round-arched buildings, Dr. Freeman saw a good hope for a real, national, American style. “The thing seems to have come of itself, and the prospect is all the more hopeful if it has. I should be better pleased to think that the forms which pleased me when my eyes were fresh from Ragusa and Spalato, were the work of men who had no thought of Ragusa and Spalato before their eyes.” Such a work is Mr. Griggs’s house.

*The style
of Pisa
and
Lucca.*



GROUND PLAN.



MR. SYLVESTER T. EVERETT'S HOUSE.

THIS house, one of the handsomest and most important new structures on Euclid Avenue, Cleveland, Ohio, was built by Mr. C. F. Schweinfurth. Its size alone would attract attention, the ground plan being seventy feet wide by one hundred and twenty feet deep; but its artistic features are notable by themselves. The material of this fire-proof edifice—made fire-proof by the use of iron beams, iron roof, fire-proof blocks for the minor partitions, and brick walls for the principal partitions—is brown-stone, from Hummelstown, Pennsylvania, which is not much used in Ohio, and indeed appears here for the first time in Cleveland. Its advantages are obvious in that city, because a lighter stone would turn dark very speedily, whereas the Hummelstown brown-stone is, and will remain, of a fine, rich color.

The architect's idea was to produce a home, in contrast with a public institution, like an asylum, or a capital, or a library, and the general style is Romanesque, of the *château* order. To those who are not familiar with the magnificence of Euclid Avenue, it is not out of place to observe that the situation is particularly noble, being famed throughout the United States. Most of the residences are situated at a distance of three hundred feet or more from the sidewalk, and surrounded by extensive and beautifully wooded and sodded grounds. One notices first of all the modeling of the sculptured heads in the decorative work of the *porte-cochère*, all of it done by Mr. Schweinfurth in the clay, and possessing genuine artistic merit. On entering the vestibule, the visitor is ushered into a stair-hall, paneled in oak, with Romanesque detail throughout, very abundant, and highly interesting. Its large stone fireplace, underneath the landing, has an immense amount of carved detail; its wainscot is nine feet high; its wall-spaces are lined with metal, so as to produce a sort of lacquer effect; its ceiling is domed, with a ribbed treatment in oak, and stained glass from

from Tiffany's works. In fact, all the stained glass of Mr. EVERETT'S house was designed and produced by Tiffany.

*Moorish
arches.*

The hall opens into the dining-room on one side, and into the library, reception-room, and parlor on the other. Its dimensions are twenty-four feet by fifty-four, and those of the library twenty feet by twenty-four, with an octagon reading-room fourteen feet in diameter. The octagon reception-room, fifteen feet by eighteen, has Moorish arches, and walls in Moorish mosaic, together with a mosaic floor and a mosaic ceiling. All this mosaic work is stamped in the plaster, and then decorated by hand. The parlor, eighteen feet by twenty-four, has a semicircular bay-window, twelve feet in diameter; its Louis XVI decorations are in white mahogany, delicately painted, with silk draperies on the wall, and silver and gold ornament on the wood and plaster. The dimensions of the dining-room are twenty-three feet by twenty-nine, and of the breakfast-room sixteen feet by twenty, the style of finish being colonial, in pine, painted in white and gold. The ceilings of the first floor are fourteen feet six inches high; of the second floor, twelve feet six inches high; and of the third floor, ten feet high.

The kitchen arrangements, on the first floor, are as complete as could have been made, particularly the large French range. Unusual attention has been paid to the ventilating: first, in fresh-air shafts, for introducing the air, and in shafts for its exit, connected by a steam-coil, and also by a flue from the range, thus keeping a constant circulation; second, in a false ceiling; and, third, in a fireplace in every room.

*A sumptuous
ball-
room.*

The principal bedrooms on the second floor are twenty-two feet by twenty-four. There are ten of them in all, with a bath-room and a dressing-room for each; and each apartment is treated in its own style in hard wood throughout, with large mantels, large fire-openings, and alcoves adjoining for books. As no two rooms resemble each other in finish, so no one room may be said to be the superior of another. Variety in design, and thoroughness in treatment, prevail. On the first floor, most of the mantels run to the ceiling, and all of them are large and elaborately carved. The third floor contains, in addition to the servants' quarters, a ball-room, with an open timber roof, and a sumptuous decoration, in Florentine metal, on ceiling and walls. The lookout in the tower has a connecting staircase and two spacious *loggias*.

The

The cost of Mr. Everett's house was two hundred and twenty-five thousand dollars, and the time consumed in building it, three years. In general, it may be said that the aim of the architect was to have it in keeping throughout, and for this purpose no expense was spared. Mr. Schweinfurth thinks that, in a place like Cleveland, the adapted château style is felicitous, and indeed he has strong faith in its possibilities almost anywhere. He went to Cleveland for the express purpose of building this house.

*In keeping
throughout.*

To the student of architecture who believes that the art has much to do with sculpture, and who recognizes the fitness of advice to young architects to study sculpture, the most interesting descriptive fact about this house is the modeling of its sculptural decorations by the architect himself. Even Mr. Eidlitz, who differs with Mr. Ruskin in his estimate of the importance of sculpture and painting in connection with architecture, and who claims that architecture is the art of expressing an idea in a monument, and that the amount of knowledge and technical skill required to do this are quite sufficient to consume an ordinary lifetime—precluding the possibility of sufficient leisure for the architect to make himself a master of sculpture—even Mr. Eidlitz maintains that an architect must understand the theory of carved and color-decoration, for the very good reason that they are elements of expression intended to heighten the effects of construction, “which alone determines form”; or, in other words, they constitute color and texture, which, added to form, are more expressive than form alone could be. He therefore finds it clearly the duty of the architect to design the carved ornament and color-decoration of his building, and not to leave the task to others. The general practice, however, is to intrust to sculptors and to painters the designing of the carved ornament and color-decoration; and in some of the noblest specimens of American architecture, the architect, the sculptor, and the painter have worked side by side, as in the good old days of the Italian Renaissance: Mr. Villard's house, on Madison Avenue, New York; Mr. Charles L. Tiffany's house, also on Madison Avenue; St. Thomas's Church, on Fifth Avenue; and Trinity Church, Boston, are well-known examples. As Mr. Eidlitz admits, there are not many architects who design their own carved ornament, and still fewer who design their own color-decoration. “Generally, all this work is done by independent artists, nominally subject to the supervision of the architect; practically, however, this supervision

The architect as a sculptor.

Modeling
of carved
ornament.

supervision is only extended over the modeling of the carved ornament, in the questionable form of a veto-power—a power to reject what is not in accord with architectural taste, and not a power which assumes the initiative by directing, through specific drawings, exactly what is to be carved in certain places.”

It seems pertinent, therefore, to make mention of Mr. Schweinfurth's independent work in modeling, where he has actually “assumed the initiative,” without merely reserving to himself the veto-power. Unusual though it be for architects to act as their own sculptors, he has not hesitated to do so, and no disinterested expert would fail to admit that, in this instance, *finis opus coronat*.



GROUND PLAN.

MR. FREDERICK DRISCOLL'S HOUSE.

THE basement is of Lake Superior brown-stone, and the rest of the building of Chicago pressed brick, with brown-stone trimmings. All the carvings, of which there are many, are in stone. The roof is Michigan slate. The principal elevation shows a tower prominently at the corner, with stone balconies to the dining-room, a stone gable over the main entrance, and projecting chimneys.

Stone balconies.

On entering the interior, we notice an English staircase in white oak, with paneled ceilings and wainscot, entirely open to the roof. The general effect is English. The finish of the parlor is mahogany; the deeply recessed fireplace is arched; the ceiling is ribbed with mahogany; and the wall-spaces are frescoed. The fireplace recess, fifteen feet by six, has angle-windows. From the octagon tower a magnificent view appears for several miles up and down the river, and also from all the rooms in the rear of the house, while the same advantage is given to the front rooms at the left by means of a bay-window, which appears in the illustration. The living-room is finished in cherry, with a recessed bay facing the river, and separated from the main room by richly carved columns and griffins. The dining-room adjoins, in red and white oak, its recessed fireplace being an octagon, with heavily molded beams.

Octagon fireplace.

In the second story, the bedrooms are finished in Georgia pine. The part over the parlor, in the attic, is devoted to a billiard-room, in which the roof-beams show in open timber-work, with raised daises for seats, and a fireplace occupying the whole of one end—a very unique room; from one of its daises, overlooking the river, is the entrance to the terrace, with its casino at one angle overhanging the building, containing seats, and a domical roof, and affording a most extensive view.

The basement kitchen, laundries, and wine-closet are heated by steam, together

*A stable-
roof as
terrace.*

together with the other parts of the house, and electric bells are found in all the rooms. The stable is located under the bluff upon which the house stands, and its roof is used as a terrace. Every advantage has been taken to get as many distinct views as the surroundings afford, because the possibilities of the site are very remarkable in this particular, three fourths of the horizon being visible from the different points in the house.

The general style of the architecture may be described as modernized English—or, more specifically, as Americanized English. The architects are Messrs. Willcox and Johnston, of St. Paul, and this house is understood to be the design of Mr. Willcox.

*On the
bluffs of
the river.*

A well-known American architect, while depicting what he considers to be the vices of his profession, complains that the great majority of the students of architecture come to the conclusion that architecture as an art is now dead, having existed under various forms called styles, but being no longer a creative force. All agree, he says, that the greatest crime in architecture is to mix features belonging to different styles; but, if works of the past contain heterogeneous forms, unmeaning forms, or even forms belonging to periods far apart in point of time, it is perfectly legitimate to reproduce these mixtures, whether they are harmonious in themselves or not. Mr. Willcox, in designing Mr. Driscoll's house, has, as we have said, used many features of the modern English style, but the work as a whole preserves its unity, and has developed from a germ idea which was not at all the germ idea of a modern English house. He has seen in such a house much that might be reproduced to advantage; but his specific purpose was to build a dwelling suited to the needs of a location on the bluffs of the Mississippi, at St. Paul. And this he has executed, not by reproducing a foreign style, but by adapting it.

Several other pits, into which the censor whom we have quoted thinks American architects to have fallen, certainly do not contain Mr. Willcox. For instance, he has been trained to examine the value of architecture in the abstract—what it is, what it means—and therefore his judgment is not governed by his feelings. "The reasons," says our censor, "why a person feels one work of art to be better than another, are of the most heterogeneous character; generally he has been told to feel so when young. The students of the École des Beaux-Arts felt that Renaissance architecture was true art, and they mobbed

Viollet-le-Duc

Viollet-le-Duc because he doubted it." Mr. Willcox has worked out the scheme of this house not only with a due regard to local considerations, but with an intelligent appreciation of the relations of architecture to construction. If it were true, as this censor affirms, that the vacillation of fashion is change without progress; that the "popular" architect has descended to the rank of a commercial broker; that construction, decoration, and sculpture are beyond his sphere; and that his principal business is simply to select a style, or hail the advent of a new one, Mr. Willcox would be ready to abandon a profession which provided for the preservation of so little self-respect.



GROUND PLAN.



MRS. HEMENWAY'S HOUSE.

ONE of the most characteristic examples of a certain phase of architecture, represented by designs of Mr. W. R. Emerson, is Mrs. HEMENWAY'S house at Manchester-by-the-Sea, approached by winding driveways through a simple orchard on the slope of the shore, and overlooking a very extensive view of the ocean and its hues of sapphire. Small islands of rocks appear not far away, and beyond them the limitless expanse of the water. The architect has had a just appreciation both of the necessities and advantages of the site, and the principal rooms look out upon the noblest water effects. Constructed of stone and shingles, the house has an unusually bold and rugged aspect, which is increased by the great uncovered semicircular terrace, by the abundance of the ornamental chain-work of iron, and by the fact that in all cases the natural faces of the stone have been preserved. This stone was gathered on the premises near by, and appears also in the ivy-covered wall which surrounds them. It is ordinary field-stone, uncut save in the window-sills, with mossy surfaces and varied natural colors.

It is easy to see that Mr. Emerson might have produced a building sufficiently warm, commodious, and safe, out of such material, without endowing it with an especial artistic charm; but although some of his houses in other suburban resorts present rather a barren appearance, and are destitute of the sense of decoration, Mrs. Hemenway's house may not be inserted in their category. The view from the distance is picturesque, and, as one approaches nearer, the ornamental chain-work, of which mention has been made, together with the deep recesses and their strong shadows, attract attention. The view here given shows very well how far from being a merely solid and bold rectangular structure Mrs. Hemenway's house is, and one of the features that preserve it from such a fate is this same ornamental iron chain-work, the idea of which is that

is that of a fisherman's net. Mr. Emerson has elaborated this idea after special designs of his own, and never employed it elsewhere with so much success. The entire spirit of the elevations is modern in the extreme, and it may safely be said that few houses ever before constructed, of which the history of architecture has taken note, possess features as novel and at the same time as simple and strong. There is a singular felicity in the generous use of the moss-covered uncut stone, and in the gable treatment of the shingled second story.

*The
interior*

On entering, one is greeted by many notes of the modern spirit, while at the same time certain colonial reminiscences, particularly in the furniture, are found. The principal rooms of the first floor are finished in hard wood, with mantels more or less elaborate, from original designs by the architect. Mr. Emerson is often very happy in the simplicity and solidity of his interior decoration. The parlor, library, and dining room open directly from the large hall, and in the upper stories the finish is almost entirely in pine. No special effort has been made to utilize a large expenditure of money, but nothing that is necessary to the comfort and general effect of an American country-seat has been spared. Visitors are more struck by the exterior than by the interior. Part of the house is built on a natural rocky foundation, and much blasting was necessary before the cellar was completed. The lines seem to follow the ordinary lay of the ground, however, and but little grading was necessary. The cost was about fifteen thousand dollars.

*Principle
of fitness.*

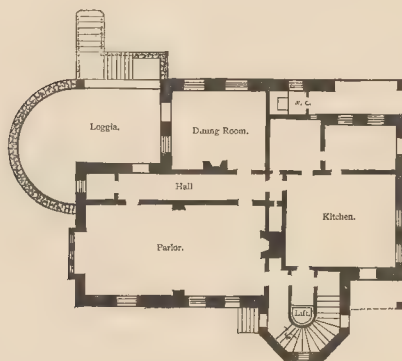
If one judges Mrs. Hemenway's house by the fundamental principles of architecture, it will be found not discordant to them; that is to say, it exemplifies the principle of fitness or usefulness, in not only providing shelter from the weather, but in meeting the requirements of a country-seat, while, viewed internally, the arrangement of the rooms is one that corresponds with the dictates of convenience. One remembers also that stone is more durable and more solid than either brick or wood, and requires no trouble to be kept in repair; and the very presence of the stone on the premises themselves seems to be another reason why they should have been used. The design of the building lacks perhaps unity, as it certainly does uniformity.

Fourteen years ago, Mr. W. Young, an English architect, said in a preface to a book entitled "Picturesque Architectural Studies": "An erroneous idea has been promulgated that a picturesque building is irreconcilable with a good plan

plan and with modern improvements; and, in order to obtain picturesqueness in a house, it is necessary to sacrifice convenience and comfortableness in the internal arrangements to the æsthetic character of the exterior, and that the maximum of comfort and convenience must be inclosed with the maximum of ugliness." Although utility, he adds, is undoubtedly the first and chief thing to be considered in designing a house, the building will come far short of what is required of it, especially in the case of a gentleman's country house, if the elevations are not studied with enough æsthetic skill to make them somewhat picturesque. The interest of this remark lies in its naiveness. An ugly building, he goes on to observe, is as offensive to the eye of the educated and refined as a disagreeable odor from a drain; but he takes occasion to note that the latter can be much more easily remedied than the former. In asking and expecting picturesqueness in the elevations, as undoubtedly the growing taste of the people does and will expect, one is not asking for a more expensive building, because the picturesque is not produced by expenditure, but by skillful thought in the design, and the picturesque house may not cost one penny more than the ugliest one it is possible to erect. These observations bear, at least, the stamp of the modern spirit, and are far in advance of those of the treatises on rural architecture current fifty years ago. One therefore is surprised to read in a little manual, entitled "Old Homes made New," written by Mr. W. M. Woollett, an American architect, in 1878, that "American houses of any date are not likely to possess to any great extent those features which we deem desirable to preserve, and it is only in the houses of colonial times that we find much to interest. In this phase of architecture many things are quaint, interesting, and, in an artistic light, good. How generally this is believed is shown in the fact that many of the new dwellings erecting at present are based on this style of architecture, and are carried out in its simple and beautiful spirit. This is in fact the only type that we can distinctly consider and call our own, and at the same time feel any pride in so doing. For the various and motley crowd of dwellings that in the last thirty years have been called into existence by the wants of our people and clients, and the taste of our architects and builders, are not such as we desire to preserve, or such as are apt to awaken feelings of admiration or pleasure." Although the examples of current architecture in the present portfolio contain some specimens of colonial architecture

*Original
features
of our
architect-
ure.*

architecture that are notable for artistic feeling, and for adaptation to their owners' comfort, enough has been shown to demonstrate the fact that the present very interesting epoch of American architecture in country-seats is not dependent upon the imitation of colonial architecture, or indeed of any other architecture whatsoever, but has strong and striking original features of its own which have commended it to the good will even of the leading foreign architects. Certainly we have gone far beyond that epoch of forty years ago, when Mr. Francis Godwin, a London architect, wrote: "In this age, when classic architecture is so universally understood and so successfully practiced by many able professors of the art, whoever determines to build in the Old English style may be pronounced a person of independent notions, superior to prejudice, and by inference a man of taste. Notwithstanding the predilection for the classic or Italian style, he adopts that which poets and painters have always admired"—namely, the Old English style.



GROUND PLAN.

MR. HENRY MALLORY'S HOUSE.

ON a cliff on the shore of Long Island Sound, and looking directly east, is situated Mr. HENRY MALLORY'S house, at Portchester, New York. Directly in front is the well-known Captain's Islands Light, and beyond it rise the blue hills of Long Island, while above is Greenwich, with its beautiful collection of islands, and at the south lie Hawthorne Beach and Larchmont. The large mansion of Mr. Mallory's father is within a stone's throw, and also the cottage of his brother. Mr. Mallory's cottage is introduced into this collection not because of its size, or costliness, or oddity, but because it is an example of a pure spirit in architecture—very simple, very broad in treatment, and erected at very little cost. Neither large nor costly.

On riding in from the town of Portchester toward the cliff, you descend into a glen, at the foot of which is a beach; and just before reaching the beach the architect has cut a solid road out of the cliff as an approach to the house. This road runs around the cliff, and is one of the important features of the place. The house is surrounded by large trees and rolling farm-lands. Directly opposite, on the cliff, is perched a rustic arbor, reached by a rustic staircase on the side of the cliff, and overhanging the water, affording a noble view up and down and across the Sound.

Mr. Mallory's house is approached by a *porte-cochère* on the north, which leads directly into a large open octagonal piazza, from which the visitor obtains an unbroken view of the Sound. The notable characteristic of the interior is, that the parlor and hall are thrown together by a wide archway, with an open fretwork for a transom. Opposite this opening in the hall is a large fireplace in brick and terra cotta, with stone shelves projecting into the fireplace, after the manner of our ancestors, and a wrought-iron crane, from which hangs an antique kettle, in the fireplace itself. Shelves in fireplace.

The

Overhang-
ing bay.

The staircase at the rear of the hall is very wide, and runs up in an overhanging octagon bay, thus forming a picturesque approach to the second story. The dining-room is octagonal, one side of it looking through a large arched window directly down into the glen, and containing a luxuriously cushioned seat, while in one corner is a fireplace and in another an open cabinet, with glazed doors, for rare old china, the interior of the apartment being finished in hard and stained wood.

The idea of the architects was to obtain a picturesque structure out of a plainly gabled mass, somewhat after the manner of the Swiss *chalet*; and if the heavy stones or bowlders which usually are seen on the roofs of the Swiss *chalet* are absent here, it is not because Mr. Rich, the architect, has not resolved to use them in American cottage-building. One of these days we may expect to see these curiosities in this country also, performing their legitimate office, at his request. In the center of the large gable on the second story is a balcony, and on the south corner a wide pavilion-balcony, with a noble view into the glen and over the Sound. It is easy to see from the illustration in this portfolio that the architect has consulted the interests of unity and simplicity.

On the
solid rock.

Mr. Mallory's house is built of wood, clapboarded on the first story, and shingled on the second, except that a feature is obtained on the north side by running the parlor chimney, of massive gray stone, on the outside. The piazzas are wide and spacious, extending across and around the south side. A path leads down to a private dock, where is a yacht at anchor. The foundations of Mr. Mallory's house are erected on the solid rock, and much blasting was done to get ready for them. The structure thus grows out of rock, as it were—out of the rough, huge bowlders, overgrown with lichens, moss, and flowers. Along the cliff road leading to it is a heavy battered wall in rough stone, on the top of which, as an extra precaution, is an open rustic fence. This house is a very good example of the inexpensive American cottage of the new era. The architects are Messrs. Lamb and Rich, of New York city.

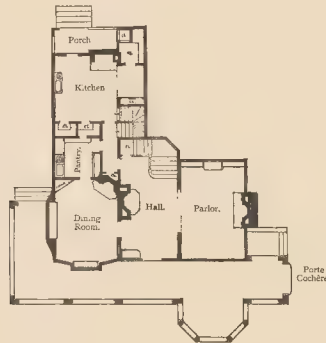
Some persons would undoubtedly call Mr. Mallory's house an example of the Queen Anne style, although the architects certainly would not favor the misnomer; and as the term Queen Anne has been so much abused, we will quote some sensible observations contributed by an American architect to an architectural journal: "The term," he says, "is so loosely used, and the
real

real examples of the style have so little that is characteristic about them, that every builder and furniture-dealer can rehabilitate his obsolete designs, or invent new and unheard-of ones out of his own head, and put them boldly forward as examples of Queen Anne without much risk of being repudiated." He then proceeds to show that the safest way of investigating a style is to study the structural requirements from which its motives are derived, and that, upon this principle, the distinguishing characteristic of the best English structures of the first quarter of the eighteenth century was the abundant use of brick, the use of cut stone having suddenly declined—perhaps owing to the decline of skill among the stone-cutters. "Red brick, molded or plain, began to take as far as possible the place of stone; flat or segmental arches superseded lintels; mullions disappeared; gable copings were ingeniously contrived out of bricks on edge; and molded and carved brick-work supplanted stone for string-courses and panels. With this came a modification in the general character of the design; the bold projections, corbels, and consoles of stone could not be imitated in the small materials, and flatness and delicacy became the rule." He does not forget, however, that side by side with the growing use of brick was the use of the half-timbered or wood-and-plaster construction for country buildings, which the English architects of the present day are so fond of reproducing, while, in the United States, the colonial builders attempted a modified style, "which recalled the picturesqueness of Devonshire and Kent, as well as the aristocratic elegance of the towers, in studding and clapboards"; and he believes that it would be better for the American architect of to-day to reproduce these colonial effects than to attempt "to imitate at second-hand, in seven-eighths boards and shingles, the brick-work and half-timber which Norman Shaw and the other English architects can study in original examples at every step, but which are as unfamiliar to us as our own clapboards and studding would be to them."

The difficulty of succeeding in such second-hand imitation is amusingly illustrated by a design for a country-house in a hot climate. Verandas having been required, the architect used posts made like Jacobean furniture-legs, and introduced a Queen Anne fanlight between them. Of course, if there had been any Queen Anne verandas to copy from, he would have proceeded to copy from them; he simply tried to do the best that he could in the circumstances;

*Queen
Anne
sun-dial.*

stances; and when he needed to build a tower for a lookout, he chose as his pattern a French *columbier*, and decorated it with a Queen Anne sun-dial. "If there were any other name for the Queen Anne element, no one would think of calling it by that one; but it is not Gothic, or Ionic, or Corinthian, or Romanesque, and yet it must be christened somehow; and so, on the principle of the French painter, who called his picture the 'Sacrifice of Isaac,' though both Abraham and Isaac were explained to be out of sight around the corner, this and all the other nondescript structures of the period are endowed with the name for the moment fashionable." One of the most inspiring facts revealed by the present collection of "Artistic Country-Seats" is the disappearance of the Queen Anne craze as a potent influence in American suburban architecture; and perhaps this fact was never so clearly demonstrated as in this portfolio of designs.



GROUND PLAN.

ARTISTIC COUNTRY-SEATS

TYPES OF RECENT AMER-
ICAN VILLA AND COT-
TAGE ARCHITECTURE

WITH INSTANCES OF COUNTRY
CLUB-HOUSES



VOLUME TWO
PRINTED FOR THE
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MR. W. B. HOWARD'S HOUSE.

THIS large and striking villa—perhaps the most representative work of Mr. W. R. Emerson, the architect—is situated at Mount Desert. Its effect is long and not high, with a principal front of one hundred and eighteen feet, and an L at an angle of forty-five degrees. The stone-work is limited to the foundation, which is low. The central part of the front elevation presents some marked Elizabethan features, particularly the twin gables above a large bay, carried up two stories, but the general style must be designated as Emersonian. The plans called for a chime of bells and a clock in the tower at the extreme left, above the billiard-room, but these features have not yet been introduced.

Elizabethan features.

The entrance is from a covered driveway, between the billiard-room and the reception-room, into a vestibule, at the right of which is the reception-room, at the left the stairway, and, immediately in front, the immense hall, thirty-five feet by twenty-eight, finished in stained antique oak, one story high. Directly over the fire-opening is a lookout, approached by a flight of stairs; and at the right of the fire-opening, but on a lower level than the lookout, a musicians' gallery.

Adjoining the hall are the library, seventeen feet by twenty-two, and the parlor, twenty-four feet by thirty, connected by sliding doors. Stained pine has been used to finish the library, and painted pine the parlor. The dining-room in the L is in cherry, its dimensions twenty-four feet by twenty-five, with a large bay-window on either side. Beyond it are the kitchen and the servants' quarters. All the decorations were produced under the superintendence of the architect, and are in harmony with the spirit of the design; for Mr. Emerson, like the late Mr. Richardson, possesses the personal force to influence the owner to an appreciation of the value of unity of architectural design, both inside and outside of a house. It would demoralize his plans were a professional

Architectural decorations.

professional decorator, not in sympathy with his design, to be given *carte blanche* to finish the interior, or any room thereof.

The mantel of the hall has seats on each side, and is of carved oak, extending to the ceiling, with a fire-opening four feet wide. The billiard-room, seventeen feet by twenty-five, has a corner fireplace, and is finished in ash. The grand oaken staircase, six feet wide, has twisted balusters and wide landings. Mr. HOWARD'S house cost about fifty thousand dollars. Much of its furniture consists of rich old pieces collected in Europe. Special attention is due to the immense Elizabethan bay-window of the main elevation, and the tower of the billiard-room; together with the outside chimney behind the tower, starting from a stone foundation, and the outside staircase, from the second story to the roof, above the billiard-room. The upper sashes of the windows have small lights, and the lower sashes a single light each.

The
outside
chimney.

A purely modern house like Mr. Howard's suggests very forcibly the advance in rural architecture, which is no better illustrated than in the treatises on the subject that appeared fifty years ago, containing examples of the styles of country-seats then fashionable, together with descriptions of the same. For instance, in his first edition of "A Series of Designs for Ornamental Cottages, in Ninety-six Plates," Mr. P. F. Robinson, Vice-President of the Institute for British Architects, laments that in the most beautiful parts of his country the scenery is disfigured by the impotent attempts of the workmen, unaided by the architect; and that even among the English and Scotch lakes, the square, spruce brick house and tiled roof obtrude themselves at every turn, and carry back the ideas of the visitor to the metropolis and its environs; and as cottage architecture has so material an effect upon the features of a country, and occupies so conspicuous a place in the landscape, he proceeds to consider what forms are most pleasing and least intrusive. The landscape draughtsmen, he says, complain with great reason that the gabled roof and ornamental chimney, the mullioned window and thatched penthouse, are daily giving place to the Italian form and the crude veranda—features incompatible with the retired residence of the cottager. Accordingly, in order to restore what he considers to be a style peculiar to England, he presents a number of designs which unite economy with elegance, and overcome the influence of a great change which, beginning with the nineteenth century, introduced the spruce, square-built house
and

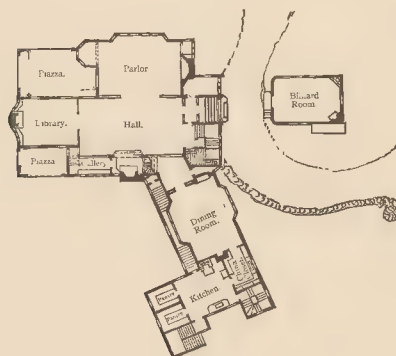
Landscape
and archi-
tecture.

and tiled roof, with sash-windows and central doors, as in the case of "the modern tradesmen's villas," instead of the high, pointed gable and enriched chimney-stack, the ornamental barge-board and mullioned window, the ivy-mantled porch, and lean-to roof. The abandonment of these features had caused sorrow to the lovers of the truly picturesque, and had "offended the scientific eye." These infelicitous results were due to the unaided efforts of the country carpenter, who was prompted by a desire to ape gentility, although ^{The} there was, he explained, an advantage to the cottager who fortunately possessed ^{country} "a scenic dwelling"—whatever that may mean. Such a dwelling was an object of interest in the landscape, and, with its woodbine carefully trained around the window, could be erected, by a proper management of the materials, at a cost not greater than that of the ordinary unartistic structure.

The designs which Mr. Robinson gives as illustrative of his ideas are not of an order to appeal to the fancy of a modern architect. In one of them, the floor of the porch and vestibule is painted in imitation of an ancient tessellated pavement. The dining-rooms are usually called eating-rooms; the piazzas seem to be simple awnings, supported by posts; but the billiard-room almost invariably appears. Some years later (in 1836), this architect published ninety-six additional plates of designs for ornamental villas. "Something," he says, "is still wanting to reform that absence of taste and good feeling which is so manifest in most of our modern buildings, when the aid of the architect has not been sought in their creation. The mere builder can not be supposed to possess that refinement of art which the more regularly educated man enjoys; hence the futile attempts which everywhere appear, obtruding themselves upon ^{Futile} the pictorial eye, and offending those whose judgment would lead them to ^{attempts.} expect better things." The varied designs are in many styles of architecture, "so far as those styles are applicable to the domestic purposes of the present age, in order to produce good, airy, and cheerful rooms"; but he has thought it wise to avoid the "Asiatic mode of building," as incompatible with the arrangements necessary to a residence in the West, where open galleries and verandas would not be suitable to the humid atmosphere. For the same reason, he has avoided giving any example of what he calls the Egyptian manner, "the great characteristic of which is extent." Gate-lodges, composed in this Egyptian style, he pronounces to be puerile compared with the gigantic effects produced

duced by the original works. As for the Swiss style, it had scarcely yet been attempted in England, being applicable particularly under hills or cliffs, "as the large, projecting roofs answer all the purposes of awnings or verandas." Still, in cases where timber could be felled or procured at moderate expense, this mode of construction might be adopted economically, and the effect would be picturesque. He carries the spirit of his adaptation so far as to load the roof of one of his houses with great stones, "as a security from the effect which violent currents of wind would otherwise produce." It may be added that the ground plan, given below—for which we are indebted to the architect—is drawn from a point of view different from that chosen by the photographer.

*Projecting
roofs.*



GROUND PLAN.

THE NARRAGANSETT PIER CASINO.

THE view of the NARRAGANSETT PIER CASINO, given in our illustration, is of the grand entrance of stone, and beyond this entrance is a much more extensive building, entirely of wood, and covering two sides of a quadrangle. Viewed from a point showing the immense main archway of the principal entrance, a number of salient features appear: in the first place, the use of the subordinate archway, directly under the main archway, as the entrance to the building itself; secondly, the great solidity and massiveness of the structure; thirdly, the large open porch on the third story, extending all around the building, and having stone columns; fourthly, the curious arrangement of the roof-shingles, which look as if they had been slung on in any fashion; fifthly, the number and grouping of the dormer-windows; and, sixthly, the great tower, with its curved roof, arched openings, and an historic old wrought-iron finial. Nor does the spectator overlook the large ventilator over the center of the main archway, and the two conical towers, with a wide and heavy balcony between them. The material of the building is local cut stone, with wide joints, and of a bluish-gray color. The main archway has a span of fifty feet and six inches. The dimensions of the stone building are about fifty-two feet wide by one hundred and twenty-six feet deep, while the wooden structure extends beyond it a distance of at least one hundred and thirty feet. The interior of the stone structure, nearest to the spectator, consists mainly of waiting-rooms, halls, and a staircase up to the large open porch above.

Entering under the small arch below the large arch, into a vestibule nineteen feet by thirteen, we find ourselves in a hall which contains a staircase to the rooms above. Opposite the vestibule is the entrance to the ladies' parlor, seventeen feet by twenty-two, with its corner fireplace and wooden mantel, and opposite the mantel is a wide window-seat. To the left of the vestibule is the

is the office, and behind the ladies' parlor a private dining-room, twenty feet by twenty-two, which opens on the porch on the first floor, while behind the dining-room are the pantry and the wine-room. Another dining-room, twenty-two feet by twenty-six, is still farther on. The principal part of the wooden building is occupied, on the first floor, by the main dining-room, thirty-four feet by fifty-seven, with windows opening out on a porch on each side, front and rear. From it is a large hall leading to the piazza and the main staircase, and the end of the structure is an immense circular room, twenty-six feet in diameter, with windows on all sides, and a large fireplace of stone. Opening from this circular room is the entrance to the staircase-hall, twenty feet by thirty, the staircase being the unusual width of eleven feet.

*The
upper
floors.*

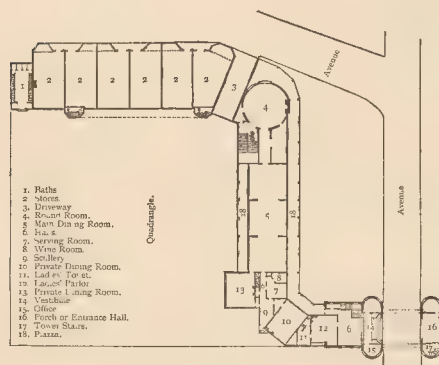
On the second story are the billiard-room, thirty-four by fifty-eight feet, the kitchen, the china-closets, and a private dining-room. The third floor is devoted to a theatre, very plain and simple in treatment. An open porch extends entirely around the building on the first and second stories. As seen by the ground plan, the Narragansett Pier Casino is a much more extensive structure than would appear from our illustration. Two or three views would not be too many to depict it, but we have given the most characteristic view.

The finest of the several rooms is as follows: On the first story, the main dining-room is in painted pine, and the other rooms in pine stained to resemble cherry, or retaining its natural color. On the second story, the round room and the billiard-room are in natural pine. On the third story, the theatre is in white and gold, and the balcony-rails are of real rope. On one side of the quadrangle is a bowling-alley. The cost of the Narragansett Pier Casino was about one hundred and twenty-five thousand dollars, and the architects are Messrs. McKim, Mead, and White.

Open fires.

Though the open fire is frequently seen, it is not relied upon to warm the building, the architects believing, with a recent writer, that it is wasteful, because so small a percentage of the value of the fuel is utilized; dirty, because of the dust and the soot that come from it; and unhealthful, because of the cold draughts which are produced, and the stifling atmosphere when the products of combustion insist, as they often do, upon not ascending the flues constructed for the purpose of carrying them off. It is a difficult matter to devise a method suited in every respect to the warming of our dwellings which,

which, at the same time, is equally cheering in appearance. Unless, in every other respect, the house is in a good sanitary condition, the open fire only adds to the danger of living in the house, because it draws the impure air from other parts into our living-rooms. It has well been said that a smoky chimney, or the discovery of a fault in drainage, weighs far more, in the estimate of a client, in forming his opinion of the ability of an architect, than the successful carrying out of an artistic design. The Casino's guests will not suffer from the faults here depicted.



GROUND PLAN.



MR. H. A. C. TAYLOR'S HOUSE.

THIS house, situated on the Annandale road, Newport, was built by Messrs. McKim, Mead, and White, at a cost of about seventy-five thousand dollars. It has a magnificent outlook on the ocean from the second story, and its style is very nearly a pure colonial; as, for instance, in the entrance-porch, the triple arrangement of windows—of which the center one is the widest, with a circular top—the dormers, the cornice, and the balustrade on the roof. Mr. TAYLOR has the benefit of a very simple, straightforward, and commodious design, and the covering of clapboards, without shingles, except on the roof, is a novelty, in the presence of so many examples of the modern shingled treatment. Its enormous chimneys of Roman brick—that is to say, brick about twelve inches long and one and a half inch thick, instead of the usual eight inches long and two inches thick—are important features of the exterior, being four and a half feet wide and six feet deep, and divided in their heights by a series of ribs. The trimmings of the house are white, the body is a pale buff, and the dimensions of the ground plan are one hundred and thirty-eight feet by sixty-two.

Purely colonial in treatment are the front porch and the large staircase-window, with flat pilasters on the sides, and the cornice above, with a carved frieze—the upper portions of the window-trim having a rounded frieze, with carved ornaments and a molded cornice—while the cornice of the house itself is a series of brackets, with a dentil course and other features richly carved. We note the peculiar shape of the roof of the central dormer, and also the deck of the roof, partly open balustraded and partly paneled. The great height of the roof also deserves attention.

The view given in our illustration is that of the ocean or lawn side, the lawn coming directly up to the piazza, which rises only one foot above it. Between the two porches we enter the hall, very large, fifty-eight feet long by

twenty-two

*Low
paneled
wainscot.*

twenty-two feet wide, and running entirely through the building. The treatment is colonial, with a low paneled wainscot, and the entrance is under the landing of the main staircase. All the trimming is of oak, and the ceiling is painted. The front entrance proper, however, is at the opposite end of the hall. The elaborate staircase-window over the entrance to the hall, together with the door below it, constitute the principal feature of this façade.

From the hall, at the left, and immediately at the foot of the staircase, is the parlor, twenty feet by thirty-one, in white and gold. Very characteristic is the grouping of the windows, with a large window in the center. The usual treatment of white and gold prevails—the walls being covered with stuffs and the wood picked out in gold. The mantel is richer in carving than that of the hall, but the hall-mantel has a fire-opening six feet wide, and its upper part is divided into a series of three panels, separated by flat and fluted pilasters; its shelf is richly carved with leaf and fruit work, and the treatment of panel-work and pilasters is repeated in the frieze.

*Flat fluted
pilasters.*

Opposite the entrance to the parlor, the dining-room, in mahogany, has a paneled wainscot, eight feet high, and a ceiling divided by heavy English oak beams into large panels, which are painted to correspond with the tint of the mahogany. In the upper part of the elaborate mantel is a richly carved panel, and, at either side, flat fluted pilasters run the whole height of the wainscot. The windows have seats which look out to sea, and opposite the fireplace is a buffet built in the wall.

At the end of the hall, on the right, is the library, and, next to the library, the study. The library, nineteen feet by eighteen, is in white pine, painted—a reproduction of an old colonial room in Newport, very plain, save that the window-trim is richly molded. The study, twenty-three feet by twenty, is also in painted pine, and its old marble mantel came from Europe. The general treatment, again, is very simple.

At the main entrance of the house the vestibule is divided from the hall proper by two columns and an arch with a flat transom, whose ceiling is lower than that of the main hall. The door and window trim show much carving in the Old Colonial style.

Up-stairs, the rooms are not remarkable, though some of them have fine old wooden mantels. The walls of a part of the hall on the second floor are tinted,

tinted, and of some of the rooms also. At the foot of the main stairs on the first floor is a wide open arch, extending across the main hall, and separating it from the staircase-hall. Mr. Taylor's house was about two years in building. It is solid and roomy, but not showy.



GROUND PLAN.



MR. HENRY L. LAW'S HOUSE.

WE insert an illustration of Mr. HENRY L. LAW's house, on the Reading road, Cincinnati, Ohio, because of its extreme simplicity and solidity. The architect is Mr. James W. McLaughlin, the general style Romanesque, and the material blue limestone. The east elevation, which is shown in our illustration, has a *porte-cochère* on the north, a veranda, and a bold and massive effect. The roof is of slate, and the veranda of wood.

Blue limestone.

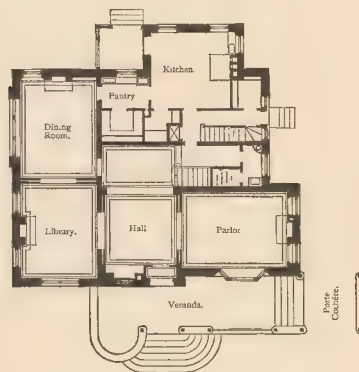
Little is to be said of the interior of Mr. Law's house; the hall is finished in oak, without wainscoting, the parlor in Canada maple, the dining-room and the library in cherry. Between the dining-room and the kitchen is a serving-room. There is an elevator at a convenient place, and the best kind of plumbing prevails. But much might be said of the simplicity and solidity of the design. "The worst faults of our architecture," observes an American architect, Mr. C. A. Cummings, "lie mostly in the direction of unrestrained or undisciplined ambition, which leads us, in the first place, to tell all we know, and sometimes more, at a single effort, as if we never expected another opportunity; and, secondly, to strive to produce, at all hazards, something startling and piquant, forgetting that the design, once executed, is to outlive all first impressions, and that what startles one to-day may disgust him to-morrow. Repose is contemned, and in its place we find the buildings, even of our educated architects, characterized too often by a fidgety and over-conscious display of knowledge, which might, under a stricter rule, have produced designs, if less striking at a first view, more admirable at every other. The young architect of to-day has only himself to blame if he has not the great examples of all styles and ages at his fingers' ends, as well as in his portfolios and scrap-books. His danger arises, not from want of technical knowledge, but from intemperance and disorder in the use of it. The lightness and fickleness of our tastes,

Restrained ambition.

and

*Audacious
defiance.*

and their independence of fixed principles, lead us to follow the prevailing fashions of the day abroad—to design this year after the French Renaissance, next year after the English Gothic, next year, again, after the Queen Anne, so called. The performances, more or less striking, of European, especially of English artists, are promptly reported to us every week in the various journals, and we are as easily thrown off our balance by any audacious defiance of the plain rules of common sense or the requirements of common convenience, as by a real achievement of art. The French would say this is the natural and necessary result of the absence of an academic standard; and it is certain that there is something imposing in their steadfast adherence to a national style, and their thorough and trained performance in it. This is something impossible to us, and I am by no means sure that, in the long run, more is not lost than gained by it, even in France; but it would seem as if some mean might be discovered between a restraint so close as this and the wild license of our practice."



GROUND PLAN.

DR. J. H. SALISBURY'S HOUSE.

SOME American architects come boldly forward with the doctrine that the art of the past does not deserve perpetuation and reproduction at all. One of the most celebrated of them expressly declares that young men between the ages of twenty and twenty-five might be engaged in something much more useful to society than bending over a drawing-board for six hours daily, drawing an acanthus-leaf and a volute as the sum and substance of carved decoration; and that when they are told that the Corinthian capital is the greatest triumph of architectural art, they are told that in which there is no truth at all. He reminds them that the acanthus-leaf was never treated in Greek architecture so as to express capacity to carry a load; that there are too many leaves in the Corinthian capital; and that they are weak and drooping, as are the volutes. What is the use, he asks, of nursing enthusiasm for the poor Corinthian capital? While he would respect it as a work of art in the place where it is found and for the time in which it was made, he strenuously objects to calling it the ultimatum of human art, and thus preventing young men who are possessed of souls from doing anything but drawing it over and over again. To believe that nothing else can be produced which is equally good "is a sin, for it is a falsehood, and a gross one." He even predicts that style itself will go out of style, and nothing be left but to pursue architecture pure and simple. This perfection and infallibility of antique architecture has remained undisputed long enough, he says; it has done all the harm that can be reasonably conceded to any one human prejudice or error; it has been treated by its very opponents with great courtesy and forbearance, because there is gathered around it a halo of poetry, of physical human vigor, of human virtue, courage, and patriotism, of human rights and philosophy, which must deter all thinking men from disturbing its intellectual and moral radiance. But it can not be necessary

The Corinthian capital.

A halo of poetry.

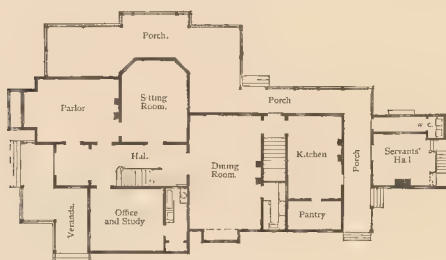
sary

sary that it should be dragged from its proper place to do duty and perform a function to which it is ill calculated to respond.

A characteristic example of the American country-seat is Dr. J. H. SALISBURY'S house, at Glenville, near Cleveland, Ohio, in the midst of generous rural surroundings. The architect was Mr. C. F. Schweinfurth, who has constructed it entirely of wood, with shingles in the second story. Its principal exterior features are the tower, fifty-four feet high, and the two-story balconies all around. Its cost was about twelve thousand dollars. From the tower, an extensive view of Lake Erie can be obtained, and even of Canada. A pretty little bath-house on the shore of the lake, with winding stairs down the rocks, is an interesting adjunct.

The rooms are all finished in pine, with the exception of the mantels of hard wood, which are in harmony with the decoration, the latter being entirely of Mr. Schweinfurth's design, and consisting mainly of rough plaster, painted, with a frieze of plaster, and, in several of the rooms, paneled ceilings; so that the visitor is impressed by something bold, fresh, and original, in connection with the entire interior scheme. Dr. Salisbury's house has a barn and green-houses, and grounds handsomely laid out in drives and walks. As a country-seat, it enjoys the specialty of being situated in the midst of a large orchard, which gives to the place its name, "The Orchards."

*Tower
and
balconies.*



GROUND PLAN.

MR. N. S. POSSONS'S HOUSE.

FROM the records of the Liberate Rolls reserved in the Tower of London, some very interesting facts may be gathered as to the growth of domestic architecture in the thirteenth century. These rolls contained, among other things, ^{In the thirteenth century.} a large number of directions given by the king to the sheriff, the keeper of the king's houses, the keeper of the manor, the bailiff, and others, concerning repairs and additions desired by his Royal Highness to be made in buildings under his control. For example, one man is ordered to cause the wainscoting of the king's great chamber at Woodstock to be painted of a green color, and another to see to it that the king's wainscoted chamber in the Castle of Winchester was painted with the same "histories" and pictures with which it was before painted; another is to cause the aisles of a great hall at Woodstock to be unroofed, and recovered with shingles; another, to make a certain good and large privy chamber between our hall and kitchen; another, to put iron bars to the windows of our queen's chamber, and cause the glass windows of the king's chamber, which were broken, to be repaired; another, to roof with slate the house which is erected in the middle of the Castle of Winchester; another, to roof with lead our new hall and new chamber in the Castle of Newcastle-upon-Tyne; another, to cause the chimney of our great chamber at Clarendon, and the well of water in our court there, to be repaired; another, to unroof the king's chamber at Kennington, and afterward to recover it with good tile; another, to make a certain porch before the door of our queen's chamber, and ^{The queen's chamber.} cover it with lead; another, to make a certain aisle between the door of the hall and the door of the stair of the king's chamber, with a certain "oriol" at the top of the said stair; another, to cause the wainscot of the chamber at Winchester to be painted a green color, and starred with gold and circles, to be made on the same wainscot, in which are to be painted "histories of the

Old

*A hollow
column.*

Old and New Testament"; another, to cause the drain of our private chamber to be made in the fashion of a hollow column, as our beloved servant, John of Ely, shall more fully tell thee; another, so to roof the chapel and chamber of the houses of the Bishop of Ely, at London, that the rain may not enter them; another, to cause our great chamber in the Tower of London to be entirely whitewashed and newly painted, and all the windows of the same chamber to be made new, with new wood and bolts and hinges, and to be painted with our arms, and barred with new iron where needful; another, to spend eight pence in making a certain candlestick to be put in our chamber at Kennington, and twelve pence in making a pavement between our chamber and our hall; another, to cause the "oriel" before the door of our queen's chamber at Woodstock to be wainscoted; another, to cause the paintings of our chamber above our bed, which are discolored by the rain, to be repainted, and rebuild our dove-cote, which is pulled down, and make four mews, which are needed there to mew our falcons; also to paint the roof of our demesne chamber with the Old and New Testament, with gilt bosses; also to remove the leaden windows of the King's Chapel, at Oxford, and put glass in their stead; to another, to cause the three windows of the hall at Woodstock to be raised with masonry in the fashion of a porch, and to lengthen the Queen's Chapel by twenty feet toward the east, with vaulting above and beneath. Hundreds of similar directions might be quoted from these rolls, all of which reflect light upon the growth of domestic architecture, and many of which are extremely suggestive.

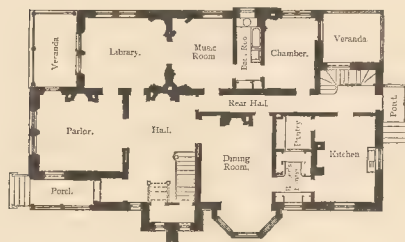
*A modified
Norman
Shaw.*

The style of Mr. Possons's house, situated at Cleveland, Ohio, is a modified Norman Shaw, although the architect, Mr. C. F. Schweinfurth, has produced what may truly be called an original effect. The first story is of brick and the second story of shingles, and the general result is dependent upon the gable treatment. There are two covered porches, and the gables are filled with carving in solid pine, all the carving being modeled after Mr. Schweinfurth's design. A shield, with Mr. Possons's monogram, and the date of the construction of the house, is supported by two small figures, and its spandrels are filled up with scroll-work.

A very large fireplace in the hall, extending up to the ceiling, constitutes the most striking feature of the interior. The stairs ascend one side of the hall,

hall, and their landing is in a bay-window, which contains seats with book-cases, and is a cozy place to tarry in. Indeed, all the landings of the main stairs are in bay-windows, and the ceiling above them is domed, while the walls are decorated in rough plaster. The dining-room, finished in oak, is octagonal on one side, where it forms a sort of sitting-room, and is provided with comfortable seats. Much of the decoration consists of pictures painted by Mrs. Possons, and hung in various places, in both the first and second stories. The parlor, finished in black walnut, is treated very plainly; the library, also, is in black walnut, and the music-room in cherry, with a mantel on which are painted the musical notes of the first line of the comic opera of "Billee Taylor."

Up-stairs, some of the rooms are finished in pine, others in cherry, and one in oak. In the cellar is a remarkable electrical laboratory, which Mr. Possons uses for experimenting, while the principal apartments in the attic are his billiard-room and the studio of Mrs. Possons.



GROUND PLAN.



MR. ALBERT NETTER'S HOUSE.

IF the ancients knew as much as we about building-materials, they would undoubtedly have constructed differently; and if they knew as much as we about the new materials that have been brought into service, many changes ^{New materials.} would have taken place both in the elevations and in the plans of their buildings. For example, of late years much attention has been paid to the toughening of glass so that it may be used as a material for construction. Very remarkable improvements have followed in the line of the development of the results achieved by M. de la Bastie, the inventor of the process. By cooling it in the open air, and by tempering it in oil, ordinary annealed glass attains twice the strength of ordinary cast-iron—that is, a strength of seventeen and one-tenth tons per square inch, and in a few cases thirty-four and two-tenth tons per square inch has been reached. More interesting still is the fact that this toughened glass has been used even in positions so trying as railroad-sleepers ^{Toughened glass.} on the North Metropolitan tramways in London, where they are laid longitudinally, and are three feet six by four inches. If glass can stand the rough treatment to which it is liable in such a position, its future as a material in construction is very promising, not only for permanent ways but for other purposes. It may be added that, in order to adapt the glass more perfectly to this use, its upper surface has been grooved so as to receive and hold the rails. Already there is a disposition to make much use of glass in drain-pipes, and as transparent bricks.

Moreover, take the case of iron. It may not be true that the time is coming when our country homes will be built of iron and run down by rail to the city in winter and back again in summer, as one architect has predicted; but the improvements recently made in applying preservative oxide to iron, by re-creating its surface, are very interesting. Everybody knows how iron destroys
itself

itself by rusting when exposed to the damp. The famous Tubular Bridge of Robert Stephenson, for example, has been considered to be in a peculiarly dangerous condition because of the tons upon tons of red rust taken from it. Eight years ago, two distinguished architects told a conference of the profession that they were mortally afraid to walk through Stephenson's bridge, "lest the wonder of the world should shake itself and all that was within it forth-with into eternity." It has been maintained that neither oil-paint nor a coating of zinc is of much permanent use in practice, and that therefore iron is emphatically not the material of the future; but whether this is true or not, it can not be denied that, had iron been known as a building-material to the ancients, their methods of construction would have varied much in consequence.

*Iron as a
material
for building.*

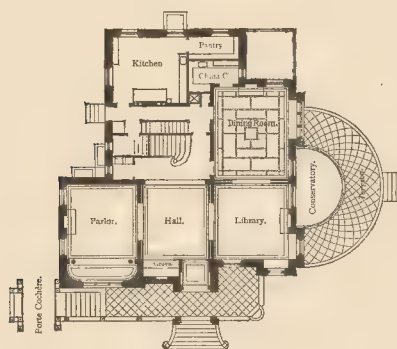
In constructing Mr. NETTER's house, in Cincinnati, Ohio, the architect, Mr. James W. McLaughlin, has given an excellent example of the *château* style of the French Renaissance, in blue limestone from up the Ohio River, in broken ashlar. The situation is on the Reading road, Cincinnati, Ohio. Our illustration gives the front and a part of the side, including the conservatory, the *porte-cochère*—the latter being of ornamental iron—and the veranda, connecting it with the stone portico at the main entrance, of the same material. This portico has some handsomely and delicately carved pilasters in Ohio sandstone. On the second floor, a corner balcony appears, with its conspicuous corner-column of Bay of Fundy granite. The conservatory, on the east side, opens both from the dining-room and the library. The roof is of red slate, with a gable treatment—a gable over the parlor, another gable over the dining-room, and a third gable over the front door. A large stone chimney runs up from the hall fireplace. At the foot of the steps, two bronze Japanese lamps appear on the newel-posts—probably taken from some old temple in Japan—and emitting the light through perforations. Mr. Netter's house was built in 1881.

The hall is paved with mosaic, and wainscoted in oak five feet high, with a domed ceiling over the stairs, the light being softened by the stained glass. The dining-room is wainscoted in cherry, with a cornice of cherry, and a ceiling ribbed in panels. The library is finished in mahogany, and the parlor walls are painted in delicate colors.

*Domed
ceiling of
the hall.*

Mrs.

Mrs. Netter's room on the second floor has walls painted so as to represent vines. There are five rooms on this floor, besides the bath-room and dressing-rooms. The cost was about forty thousand dollars.



GROUND PLAN.



COMMODORE WILLIAM EDGAR'S HOUSE.

ALTHOUGH disclosing some affinity with the colonial style, this house can scarcely be classed as colonial. It was finished in 1885, and the architects are Messrs. McKim, Mead, and White. Built of a narrow, speckled, unpainted brick, of a buff color, somewhat like that of the Tiffany house, on Madison Avenue, New York, with shingled roof, brick chimneys, two stories and an attic, Commodore EDGAR'S house is one of the most recent and attractive private residences at Newport. The porch is of wood, and some of the trimmings are of light sandstone. The dimensions are: length, one hundred and seventeen feet; depth, sixty feet four inches. A grass terrace on the principal front—which is shown in our illustration—approaches the balustrade of light sandstone, and the central part of the principal façade is recessed, the main entrance being in the center of the recess, while at either side are two projections, one a round bay and the other an octagonal bay. We note also the recessed fountain, with its stone basin and canopy of stone, on the left of the octagonal bay. The situation is about two hundred feet from Beach Street, and one end of the house fronts on a lane. The grounds are principally in the rear, with trees and a highly cultivated lawn, but no view of the water from the first floor. On the end fronting the lane are the kitchen and servants' wing, with an entrance from the sidewalk, and, on the opposite end, a large circular bay of the drawing-room, and steps up to the piazza from the lawn. The piazza winds around the library, which opens upon it; immediately over the drawing-room bay is a *loggia*; and the rear or south side of the building has a long piazza-porch, and a small projection which forms part of the dining-room. On the roof is a deck, with a very light balustrade. Many dormers appear, and the very large drawing-room chimney, which shows its entire length. Either side of the main roof is a plank with a huge chimney-stack,

stack, each of which is perforated with an open arch. The cost of Commodore Edgar's house was about fifty thousand dollars.

The
porch-
door.

By very wide, easy stone steps, we enter the porch, and the part of the terrace directly in front of the main entrance is paved with blue-stone. The porch is wide, and from it we enter the vestibule, four feet by eight, simply treated, the upper part of the door showing an arrangement of modern festoons and plate-glass. Thence we find ourselves in the main hall, twenty-seven feet by sixteen and a half, finished in oak, simply wainscoted, the walls covered with leather held by brass nails, the ceiling eleven feet high, with two large beams, supported on heavy carved brackets, dividing it into three sections filled in with smaller beams and decorated in color. The mantel is a copy of an old mediæval design in stone, elaborately carved, having a pilaster at each side, and above it a frieze with a cornice, forming the shelf. The part of the chimney directly over the shelf projects more than at the cornice-line, as so often is the case in mediæval mantels. The wide fire-opening, lined with brick, has an ornamental cast-iron back, and is to the right of the entrance from the vestibule. Directly opposite the entrance are the windows overlooking the lawn, the center one much the largest of the three, and the right-hand one used as a door.

Morning-
room in
white and
gold.

The first opening in the hall to the right leads to the morning-room, eighteen feet by eighteen, including a circular bay-window, thirteen feet in diameter. Immediately beyond, on the other side of the fireplace, is the entrance to the library. The morning-room, in white and gold—that is, pine, painted white, with the ornamental work picked out in gold—has walls covered with stuffs to harmonize with the general treatment, and a ceiling tinted in keeping, and is connected by a lobby, seven feet eight by nine, with the drawing-room, twenty feet by twenty-eight, all treated *en suite* in white and gold, and forming an attractive series by themselves. One feature of the drawing-room is a bay-window, fourteen feet across its widest part, and four feet deep. We note also a painted ceiling of considerable importance, the tints being applied on the plaster, and the design being an elliptic treatment with leaves, while in the four corners appears a scheme of open lattice-work flowers and figures. The silk panels of the walls are lightly framed, and delicately carved up to about two feet below the ceiling, which is coved. The very ornate
mantel

mantel consists of marble in the lower part, and in the upper part an elliptic mirror offers a treatment of festoons in wood around the ellipse, the whole inclosed in a handsomely carved and molded frame of wood.

The library, eighteen feet by sixteen, in cherry, with a bay-window four feet by eleven, has wall-surfaces occupied by book-cases which extend nine feet high, to a wooden cornice just below the cove of a ceiling painted a reddish brown, to harmonize with the cherry and the gold decoration. To the left of the entrance, the mantel—a richly carved frame around its fire-opening—shows a series of brackets, also richly carved, on which the shelf rests. The fire-opening and hearth are faced with red Verona marble, and, above the mantel-shelf, the space is entirely occupied by an arabesque carved panel, inclosed in an elaborately molded and carved frame. At either side of the fireplace proper are flat pilasters, fluted and carved, with ornamental caps, the line of the pilasters being carried up through the cornice of the room, and making a break at the coved ceiling. Immediately below the cornice a legend is inscribed. All the window-spaces have wide and roomy seats. The book-shelves are open, without doors—you feel that you are in a library. The treatment of the bay is entirely in wood, with a domed ceiling of painted plaster, and the entrance between the library proper and the bay is through a wide opening.

Opening from the main hall, at the left, is a staircase-hall, eighteen feet by thirteen, with a bay, octagonal on the exterior, but elliptic inside, the staircase following the line of the ellipse. The treatment is very simple—plain base, molded chair-rail, and plaster cornice—and just under the cornice is a design of festoons in *papier-maché*. Especial attention is claimed by the balusters and newels, which are in brass, light and graceful, and by the rail, covered with brown plush that has a silken fringe, although the labor of keeping this brass shining is a matter of some consequence to a housekeeper. The glass ornament at the top of the principal newel has a history of its own.

Opposite the library is the dining-room, eighteen feet by twenty-eight, finished in a dark American oak, its entire surface covered with wood in both ceiling and wall. One end is wholly occupied by the fireplace and its adjoining cupboards, their lower parts treated with simple doors, brass hinges and door-plates, while the fireplace itself is wide—four feet six by three feet—and, immediately over it, a marble shelf is supported on marble brackets, the part of

*Library
in cherry
and gold.*

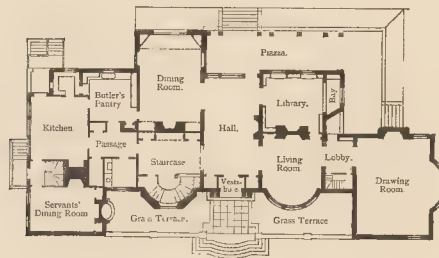
*Balusters
of brass.*

the

*Cupboards
and
mantel.*

the brick-work above the shelf being recessed. All the cupboards have curved fronts, and are part of the scheme of the mantel; their doors are divided into small lights of a curious pattern. Directly opposite the fireplace is the dining-room window, looking out on the lawn; the whole side of the room is practically a window, ten feet wide, with the ceiling lower than that of the rest of the apartment, and with cupboards on either hand similar to those opposite. The wooden ceiling, antique, and imported from Europe, has a heavily paneled and richly carved surface. The other two sides of the room are paneled to the ceiling.

All the bedrooms in Commodore Edgar's house are colonial in treatment, some of them tinted, others in natural colors.



GROUND PLAN.

COLONEL J. H. AMMON'S HOUSE.

As early as the fourteenth century, the size and number of the fireplaces in the house had caused the erection of many chimneys, which attracted the attention of the architect, who saw in them both an occasion and a need for artistic treatment in form and in ornament. Hitherto, the shapes had been mainly square or cylindrical, and, instead of sending up a chimney wherever it was convenient, the architect took pains to arrange an effective grouping of them. Giving himself full scope in the matter of variety of outline and complexity of form, he proceeded also to apply to their exteriors the charms of the sculptor's art, and to finish them with all sorts of ornamentation in the shape of battlement or gable. The American architect of the new Renaissance has given much attention to the construction of the chimney, from considerations not only of utility, but also of beauty. He makes it so that it will not smoke, and he makes it so that it will not displease.

*Artistic
chimneys.*

With the abundance of fireplaces the comfort of the bedroom has been on the increase. From making it capable of holding a cheerful fire, the architect has proceeded to give cheer to its walls and to its furniture. In England, in the fourteenth century, tapestry was in such demand that manufactories were established in London and Norwich, where the most elaborate designs were worked out in worsted, silk, or velvet, often representing scenes of daily life and animals familiar to the chase, and sometimes famous histories of the days of romance. In many of the houses of this country, the decoration with tapestries has been carried to a prodigal extent, and occasionally original old pieces of French, Flemish, and English manufactures, resplendent in soft and varied tones, abundant in figures of men, women, and animals, and rich in associations, serve the same purpose as in earlier days in the halls of nobles and at the courts of kings.

*Resplend-
ent tapes-
try.*

Colonel

Colonel J. H. AMMON's house, at Cleveland, Ohio, is interesting for the size and number of its chimneys, and also for the comfort of its bedrooms; but these results have been obtained without any extravagance of outlay. It was built in 1881, and is an attractive example of the so-called American Queen Anne cottage. The cost was about twenty thousand dollars, and the architect, Mr. C. F. Schweinfurth. A carving in wood on the porch gable reads, "Welcome the coming, speed the parting guest."

The situation—on Euclid Avenue, No. 1639—on the brow of a hill or knoll, overlooks, in the rear, two streams and a beautiful extent of woodland, abounding in oaks and ferns. The color of the house is an olive-green. The foundation-wall is entirely of cut stone. Almost all the rooms are finished in hard wood, and the wide hall is used as a picture-gallery. The dining-room has a paneled ceiling of black walnut. Most of the windows have stained glass, some of it showing beautifully designed figures. Between the two windows of the front bedroom is a carved wooden panel. Colonel Ammon's house is as comfortable a private residence as is to be found in the suburbs of Cleveland.

*Hall as
picture-
gallery.*



GROUND PLAN.

MR. E. C. STEDMAN'S HOUSE.

MR. SIDNEY LUSKA, in his novel, "Mrs. Peixada," refers to Mr. STEDMAN'S villa as follows: "Beacon Rock rose before us. For a while we did—could do—nothing but race around the outside of the house, and attempt, by eloquent attitudes, frantic gestures, ecstatic monosyllables, to express something of the admiration which it inspired. It falls in perfectly with the nature round about it. It is indigenous—as thoroughly so as the sea-weed, the stone walls, the apple-trees. It looks as though it might have grown out of the soil; or as if the waters, in a mood of Titanic playfulness, had cast it up and left it where it stands upon the shore. Fancy a square tower, built of untrimmed stone, fifty feet in height and twenty in diameter, springing straight up from a bare, granite ledge, which, in *its* turn, slopes gradually down to the rocks at the sea's edge. This solemn, sturdy tower, is pierced at its base by divers sinister-looking port-holes, which suggest cannon and ambushed warriors, but which, in point of fact, perform no more bellicose function than that of admitting daylight into the cellar. Above these are deep-set windows, through which the sun pours merrily all day long. The tower faces the sea and defies it. Behind the tower, and sheltered by it, nestles the cottage proper, a most picturesque, gabled, rambling structure of wood, painted terra-cotta red. The interior simply carried us away. Imagine the extreme of æstheticism combined with the extreme of comfort. There are broad, open fireplaces, deep chimney-^{Deep chimney-corners.} corners, luxurious Turkish rugs, antique chairs and tables, beautiful pictures, interesting books, and everything else a fellow's heart could desire. We can sight several lighthouses from the tower windows; and a mile out at sea, in everlasting restlessness, floats a deep-voiced, melancholy bell-buoy."

In many respects, the most unique house in this collection is Mr. Stedman's, at Newcastle, New Hampshire. The trap-rock of different colors, looking like

Garlands
of stone.

ing like quartz, but not quartz, with blackish spots staining it, bears some resemblance to lava, and is seen all around in the exterior walls; but the effect has been varied by the introduction of white, dark, or yellow bowlders, picked up on the sea-coast by Mr. Stedman. Occasionally, handsome stones project from the surface, and small circles of stone appear in the rubble-work, while many of the lower stones are arranged in the form of garlands or wreaths. Mr. Stedman and his architect gave the Yankee masons various points during the erection of these walls, and he has great faith in their artistic capacity. In fact, he says that they are the equals of the Japanese. The curious color-effect produced by the juxtaposition of the stones is repeated in the pillars of the large *loggia*. The roof-shingles were dipped in oil and in lamp-black before being used, and the other exterior wood-work was oiled and stained a Venetian red, so that the house, though finished in 1883, looks at least one hundred years old.

Very felicitous is the site, on the point of Newcastle Island, at the mouth of Portsmouth Harbor, facing the ocean on one side and the harbor on the other. Mr. Stedman's neighbors were so much interested in his venture that they made contributions of stone from their own premises; but when he had nearly finished the structure, it looked so like a mission-house in California that he proceeded at once to terrace it with a flower-garden on the right, ten feet wide and three feet from the ground.

An old
lanterne.

The most characteristic feature of the exterior is the grand tower, about thirty-five feet high by fifteen feet square, with walls two and one half feet thick at the base and eighteen inches thick at the top. On each of three sides the tower swells slightly, and the scheme is that of an old *lanterne* on the French coast; so much so, indeed, that one almost misses an iron brace run out from the tower to hold a lantern. The *loggia* is Italian, and the house itself, the walls of which are back-plastered, New England colonial. This *loggia* is an admirable place to walk in during the cold weather, since Mr. Stedman incloses it with glass windows and transforms it into a conservatory during the winter months, and a very cool place to sit in in summer, looking squarely out to the sea at the southeast. The tower does not show to advantage in our illustration, it having been thought better on the whole to give the *loggia* view.

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The harbor side shows the tower in full, and an immense lean-to, with heavy shutters to the windows, while the rear side has three chimneys, large, gray, and carefully designed. This harbor side presents the appearance of a lighthouse; and, indeed, Mr. Stedman once jocosely told the keeper of the Whale-Back Lighthouse, at the mouth of the harbor, that he hoped to build a lighthouse for himself. Mr. Stedman likes his house best with its winter clothes on, and often stays until the first of November. The Isles of Shoals are about seven miles distant, and the climate of Newcastle is said to be fully as good. In the main entrance gable, a bull's-eye, taken from an old East Indian—where it was one of five windows in the captain's cabin in the stern—has been set so as to look like the eye of the house. It was a present to Mr. Stedman from Captain Harris, formerly of the Pacific Mail Steamship Company.

*An historic
bull's-eye*

The interior of the building has general colonial features, and the walls are painted in dark yellows and reddish browns. The most interesting room is the study in the tower, only three or four steps up from the main hall. It has many niches and cupboards, a cozy fireplace, with crane and kettle, old furniture of the colonial period, pictures of beauty on the walls—especially two marines by Mr. Winslow Homer—and an excellent library, chiefly of sporting-books and miscellaneous reading-books—Mr. Stedman's main library being in New York city, where he has eight thousand volumes.

This country-seat is known far and wide by the name of Kelp Rock, because the rock on which the building stands extends out to the sea, and at low water one hundred yards of it are covered with sea-weed or kelp. The spray often dashes over the structure. It is worthy of mention that the expense of erecting it came fully within the carpenter's estimate, and that the head mason, although he did not make a cent, was as enthusiastic about the work as if it had brought him a fortune. At the rates of building at Long Branch or Newport the cost would have been about twenty-five thousand dollars. The architect is Mr. Edmund M. Wheelright, of Boston, a member of the noted Harvard class of 1876.

*Spray
dashes
over it.*

Newcastle is becoming a summer resort of considerable celebrity. On the old estate of George Jaffrey—one of the colonial Governors—the farm-house containing his original council-chamber, and owned by Mr. John Albee, is

distant

distant only twenty rods from Mr. Stedman's house. In the rear, on the hill, is the cottage of Professor George Bartlett, of Cambridge. Mr. Jacob Wendell, of New York, has erected a large villa a quarter of a mile away on the harbor shore. The famous Lord Wentworth house, which has fifty rooms, is half a mile back on the mainland, and has just been bought by Mr. Coolidge, the Boston artist, a son-in-law of Mr. Francis Parkman, who is restoring it in strict colonial style. It still contains the old spinnets and portraits of the last generation. Mr. Stedman's very striking house is a summer scene of boundless hospitality.

*Boundless
hospitality.*



GROUND PLAN.



